modern PHOTOGRAPHY

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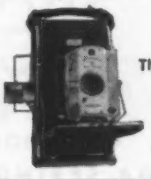

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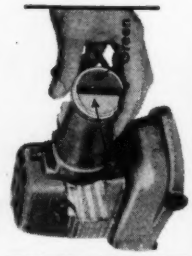

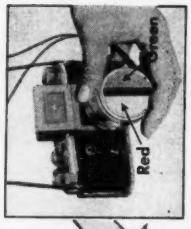

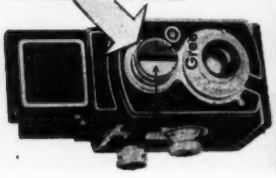

(Left) Mounted Type ($7.50) for permanent use on viewing lens of twin-lens cameras. Specify camera and O.D. of lens-barrel. (Above) Neck-Cord Type ($10.00) for ground-glass cameras, projectors, enlargers.

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modern PHOTOGRAPHY

APRIL 1954, VOL. 18, NO. 4

ARTICLES

52 ACCENT YOUR COLOR

56 HOWARD ZIEFF—THE LIGHT TOUCH ..... *by Stanley Brown*

64 WINDOWSILL STUDIO ..... *by Cora Alsberg*

68 HOW TO USE ELECTRONIC FLASH ..... *by Charles Hellman*

76 HOW TO CHOOSE AND USE READYMADE 35MM SLIDE BINDERS ..... *by Norman Rothschild*

80 PEEK-A-BOO: FROM PICTURE TO PICTURE STORY ..... *by Jacquelyn Judge*

82 SIXTH AVENUE FACADE: PORTRAIT OF A STREET ..... *by Todd Webb*

88 AN AMATEUR SHOOTS MISS RHEINGOLD ..... *by Rebecca Blanchard*

112 BUGS IN YOUR PRINTER ..... *by Alice Crayon*

MOVIE SECTION

95 DR. CINEMA SAYS: TRY SOME RAINY-DAY FOOTAGE FOR HUMOR, HIGHLIGHTS, AND COLOR

96 TELEPHOTO LENSES FOR MOVIE MAKERS ..... *by Arthur Kramer*

100 CINE KINKS

DEPARTMENTS

12 LAST WORD: LETTERS FROM READERS

16 COFFEE BREAK WITH THE EDITORS

26 NEW PRODUCTS

44 NEW PHOTO BOOKS

90 THE CAMERA CLUBS: HOW CAN A CAMERA CLUB ENCOURAGE BEGINNERS AND KEEP ADVANCED WORKERS HAPPY TOO? ..... *by Mabel Scacheri*

106 "I TRIED IT MYSELF": PRIZE PICTURES FROM OUR READERS

108 SALON CALENDAR

118 MODERN STEREO ..... *by L. B. Dunnigan*

124 WHAT'S AHEAD? KEEPING UP WITH SCIENTIFIC DEVELOPMENTS IN PHOTOGRAPHY ..... *by Lloyd E. Varden*

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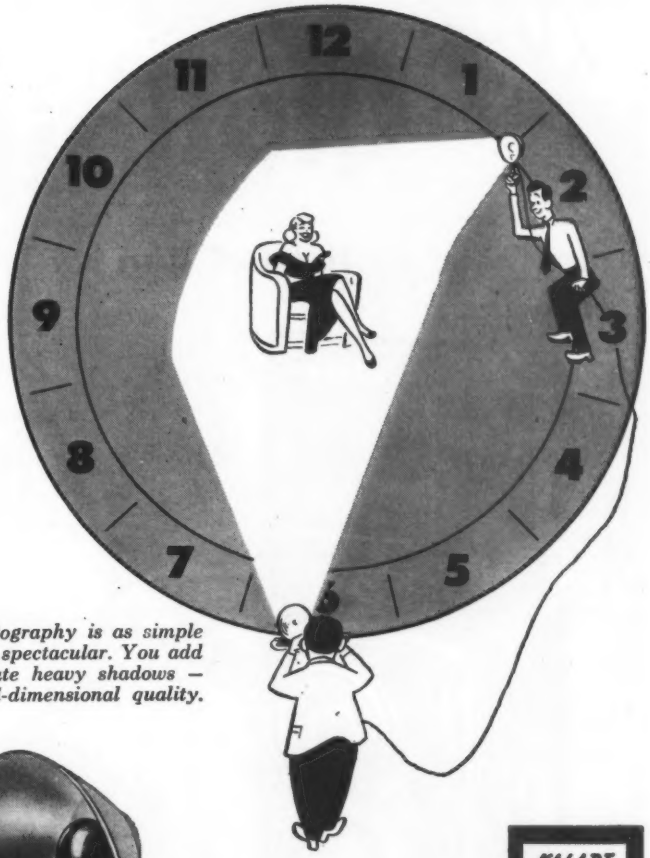

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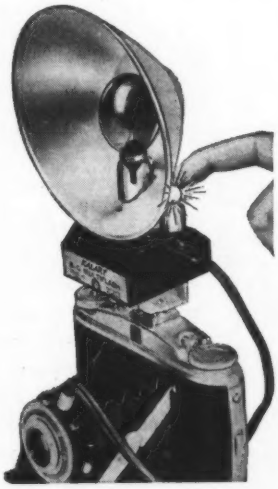

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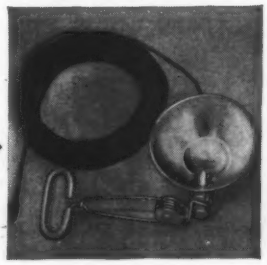

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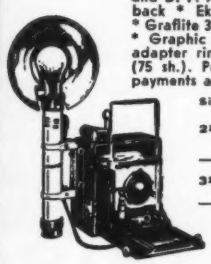

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼x3¼	101mm Ektar f4.5 (1/800 sec. shutter	$316	$275
	105mm Schneider Xenar f/3.5	326	285
	105mm Zeiss Tessar f/3.5	335	295
	105mm Ektar f/3.7	335	295
3¼x4¼	135mm Schneider Xenar f/4.7	299	255
	127mm Ektar f/4.7	309	265
	135mm Zeiss Tessar f/4.5	325	270
4x5	135mm Schneider Xenar f/4.7	299	257
	135mm Optar f/4.7	314	269
	127mm Ektar f/4.7	314	269
	135mm Zeiss Tessar f/4.5	329	286
	150mm Zeiss Tessar f/4.5	335	289
	150mm Schneider Xenar f/4.5	335	289
	152mm Ektar f/4.5	335	289
	150mm Zeiss Tessar f/3.5	395	349

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Rolleikin II 35mm Adapter	35.76	Rollei Lens Hood (2.8C)	6.95
Rolleikin 2.8C	25.00	Zeiss Duoner 2-X f/5.6 Telephoto Lens with Case	144.00
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Kine Exakta VX, Tessar pre-set Ctd. f/3.5	149.00
Kine Exakta VX, Tessar pre-set Ctd. f/2.8	159.00
Kine Exakta VX, Biotar pre-set Ctd., f/2.0	189.00
Kodak 35 R/F, f/3.5	29.00
Kodak Retina IIA, Xenon Ctd. f/20	89.00
Nikon, Ctd. Nikkor 50mm Ctd. f/1.4	159.00
Praktica FX, Tessar pre-set Ctd. f/2.8	79.00
Praktiflex IIB, Victar Ctd. f/2.9	29.00
Robot, Xenar 75mm f/3.8	49.00
Tower Type 3 Box, without lens	49.00
Voigtlander Prominent, Nokton Ctd. f/1.5	139.00

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Trioplan 100mm f/4.5 (Leica)	25.00
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Sun 135mm pre-set Ctd. f/3.8 (Exakta)	34.50
Zeiss Biotar 58mm Ctd. f/2.0 (Exakta)	39.00
Zeiss Sonnar 50mm Ctd. f/1.5 (Leica)	59.00
Zeiss Sonnar 85mm f/2.0 (Leica)	99.00
Zeiss Triotar 85mm (f/4.0 (Leica)	29.00

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Graphic 34 (Anniversary), (Ektar f/4.7, R/F, Flash	69.00
Graphic 45 (Anniversary), Ektar 152mm f/4.5, R/F, Flash	129.00

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Miscellaneous

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GoldE 2¼x2¼ Projector	20.00
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cropping," and "catch 'em when they aren't looking at the lens and smiling." You've also said that the test of a picture's merit is in its failure to wane in interest as time goes by.

The enclosed shot of my daughter Susan incorporates these ideas and has passed the test of time. In my enthusiastically unenlightened hobbyist's way, this picture seems to have opened new photographic vistas for me.

Grosse Ile, Mich. Harry C. Lewis

Pro Cartier-Bresson

Sirs:

The February issue of MODERN was a real pleasure. I loved the story on Cartier-Bresson (*page 50*), both for the pictures as well as for the way the material was presented.

Most serious photographers today fight for just this kind of good pictorial display. I for one, feel that it is very important to present more of such work to the general public. And the photography magazines are the medium which can do it. In this particular story I was glad to see that you used Cartier-Bresson's color work, rather than the black-and-white photography for which he is so well known. In his newest medium, he seems to be just as outstanding as in his black-and-white work. I'd really like to see more photographs of this calibre.

New York, N. Y. Jacques Lowe

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3. Deduct the Trade-In Allowance from the Brand New or Used Price
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Leica IIIF F Body *	210.00	147.00	115.00
Contax IIA f2 Sonnar ¢*	353.00	188.00	160.00
Contax IIIA f1.5 Sonn ¢*	417.00	264.00	225.00
Contax D f2 Biotar P.S. ¢*		164.00	130.00
Pentacon f2 Biotar ¢*		177.00	140.00
Nikon f2 Nikkor ¢*	288.50	174.00	130.00
Nikon f1.4 Nikkor ¢*	378.50	219.00	170.00
Exakta VX f2.8 Tessar ¢*	279.50	169.00	130.00
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LENSES AND ACCESSORIES

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Zeiss Revolv. Univ. Find	80.00	45.00	30.00
Zeiss Contameter Closeup	81.00	46.00	35.00

35MM CAMERAS

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Ansco Karamat f2 Xenon ¢*	164.10	89.00	65.00
Argus 21 f3.5 ¢*	59.50	29.50	22.00
Argus C3 case & flash	69.50	39.00	31.00
Baldinette f3.5 Schneider ¢*	49.95	29.50	23.00
B&H Foton f2 THC ¢*	485.00	249.00	170.00
Bolsey C f3.2 RF Reflex	109.50	63.00	50.00
Clarus f2.8 RF ¢*	118.00	48.50	35.00
Contessa f2.8 RF MX ¢*	153.00	88.50	74.00
Ditto 99 f2.8 Rap. Seq. ¢*	99.00	67.00	54.00
Exa f2.9 Reflex ¢*	89.50	57.50	45.00
Exa f3.5 Tessar Reflex ¢*	119.50	78.50	60.00
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Kodak f3.9 Town & Country RF case & flash ¢*	78.50		40.00
Kodak Bantam Spec. f2		78.00	60.00
Minox III f3.5 ¢*	123.00	89.50	70.00
Voigtlander Vito II f3.5 ¢*	54.50	32.00	22.00
Voigtlander Vitessa f2 ¢*	159.50	87.50	65.00
Voigtlander Prominent f2 ¢*	225.00	147.00	105.00

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Ciroflex E f3.5 ¢*		68.00	55.00
Flexarette f3.5 ¢*	74.50	49.00	30.00
Graflex 22 f3.5 ¢*	94.50	62.00	50.00
Graflex 22 f3.5 /400 ¢*	124.50	72.00	60.00
Hasselblad f2.8 Ektar ¢*	499.50	279.00	200.00
Ikoflex Ia f3.5 Tessar ¢*	122.00	85.00	64.00
Ikoflex IIa f3.5 Tessar ¢*		87.50	69.00
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Sup Ikon BX f2.8 Tess MX	253.00	168.00	120.00
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45 Ann Speed f4.7 KRF ¢*		129.00	90.00
23 Century Graphic f4.5 ¢*	108.00	68.00	55.00
23 Linhof Super Tech RF W/ 3 lenses comp. ¢*	575.00	369.00	300.00
45 Linhof Super Tech. RF f4.5 ¢*	419.70	289.50	210.00
4x5 Super D Graflex f5.6	279.50	179.00	130.00

Lenses & Accessories

300 F4 Sonnar CTD Kine Exakta P.S. New	$295.00
600 F5.5 Tewe CTD Dalon Kine Exakta New Reg. 750.00	395.00
RF Penta Prism for Kine Exakta	59.50
For Kine Exakta Praktica	19.95
Bellowscope with 105mm F4.5 Collnar	39.50
Bellowscope for Kine and Praktica, New	19.95
40mm F4.5 Steinheil Cassaron For Kine Exakta, New	34.50
50mm F1.9 Xenon fully Automatic for Kine Exakta, New	149.00
Contax Cut Film back with 3 holders (II x III)	49.00
Contameters (II x III)	45.00
Zeiss Revolving finders	39.00
Zeiss Sportsfinders (asstd sizes)	6.95
Leitz Rapid Winder (Before IIIc)	19.50
Leitz Micro Ibsor	79.00
50mm F1.5 Xenon, coupled New, for Leica	98.00

SLIDE PROJECTORS

	New	Used	Trade-In
Brumberger 300 2¼" sq.	59.50	37.50	25.00
Golde Coronet 200W cc	44.75	23.00	20.00
Kodak Highlux 300W Blower	56.50	34.00	28.00
Kodak Table Viewer A	97.50	67.50	50.00
La Belle 75 500W Remote	154.95	99.00	75.00
La Belle 33 300W Remote	129.00	89.00	65.00
SVE Skyline B 300W Blower	52.45	29.00	24.00
SVE Instructor 500W Blower	109.50	69.00	45.00
TDC Duo 500W 2x2 2¼" sq.	89.50	55.00	45.00
Viewlex v-33L 300W Blower	63.45	34.00	25.00

8MM CAMERAS

	New	Used	Trade-In
Revere 50 f2.8	49.50	27.00	18.00
Revere 88 f2.5	72.50	37.50	30.00
Revere 34 Tur. f2.8	122.50	71.00	58.00
Revere 40 Mag. f2.5	99.50	58.00	45.00
Revere B61 Mag. f1.9	137.50	80.00	65.00
Revere B63 Mag. Turr. f1.9	167.50	92.00	80.00
Keyst Olymp Turr f2.5	99.95	62.00	45.00
Keyst Mag. Bel Air f1.9	114.50	74.00	58.00
DeJur Citation f1.9	89.50	59.00	46.00
DeJur Emb. Mag. f2.5	106.25	67.00	55.00
DeJur Emb. Mag. Tur. f2.5	131.95	86.00	65.00
DeJur Fadamatic Tur. f1.9	157.50	97.00	78.00
Kodak Brownie f2.7	39.75	27.00	18.00
Kodak Reliant f2.7	89.50	59.00	45.00
Kodak Mag. f1.9	160.00	86.00	65.00
B&H 134TA Trilens f1.9	159.95	103.50	80.00

8MM PROJECTORS

	New	Used	Trade-In
Bell & Howell 221 cc	99.95	60.75	45.00
Keystone K66 750W cc	127.50	73.50	60.00
Keystone K70 500W cc	79.90	53.00	40.00
Keystone K80 500W cc	99.95	65.00	50.00
Keystone K109V 750W cc	169.50	104.00	80.00
DeJur 1000W cc	177.50	113.00	90.00
Kodak Brownie 300W cc	62.50	44.00	30.00
Kodascope Eight 71A 750	111.80	78.00	60.00

16MM CAMERAS

	New	Used	Trade-In
Revere Mag. f2.5	157.50	78.00	60.00
Revere Mag. Turret f1.9	212.00	117.50	100.00
Keystone A9 f2.5	99.50	62.00	45.00
Keystone A12 Turret f1.9	159.50	93.00	60.00
Keystone K50 Mag. f2.5	149.50	82.50	70.00
Keystone K55 Mag. Tur. f1.9	220.00	132.00	100.00
Kodak Royal Mag. f1.9	176.25	117.50	90.00
B&H 200 Mag. f2.5	174.95	118.00	85.00
B&H 200T Mag. Turr. f1.9	244.95	159.50	125.00
B&H 70DL f1.9	365.50	238.00	180.00
B&H 70 H f1.9	625.95	430.00	275.00
Bolex H16 Deluxe f1.9	372.75	245.00	100.00
Pathe Super 16 f1.9	489.00	267.00	210.00
Auricon Cine Voice f1.9	759.00	547.00	400.00

16MM PROJECTORS

	New	Used	Trade-In
Revere 48 and case	182.50	98.00	80.00
Keystone A82 and Case	139.50	78.00	60.00
Keystone K161 and case	189.50	98.50	75.00
B&H Diplomat and case	299.95	189.00	150.00
B&H 273A and Case	199.95	129.00	100.00
Revere Sound Projector	325.00	183.00	155.00
Kodak Pageant Sound	400.00	248.00	190.00
B&H 285B1 Sound & case	514.95	348.00	230.00
B&H 202C Magnetic Sound	692.00	458.00	390.00

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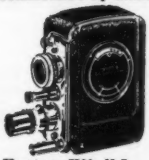

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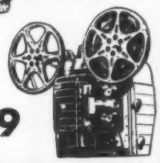

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Ctd. Summitar F:2, 50mm, chrome, like new	75.00
Ctd. Summicron F:2, 50mm, chrome, like new	125.00
Ctd. Summarit 1.5, 50mm, chrome, like new	125.00
Ctd. Serenar F:2, 85mm, chrome, like new	115.00
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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

Sometimes a photographer drops a transparency on our desks and all editors exclaim in unison, "that's it." At other times some of the editors like a transparency while a second group doesn't. Other transparencies are the ideas of an editor plus the know-how of a photographer.

This month's cover represents a real piece of teamwork between Douglas Grundy and MODERN. The idea was Grundy's. With the editors, he planned a photograph with a red, gray, blue and black background upon which to place model Candy Loden. The rest was strictly technical. A 4 x 5 Linhof Technika, Kodak Ektachrome Film, Type B, and 81C filter plus the light from five No. 22 flashbulbs added to an exposure of 1/100 sec. at f/16 through a 6 in. Schneider Xenar lens. Merely proves people will get ahead with the right background.

PHOTOGRAPHY SAMPLER • • •

With its January showing, the Little Gallery, Hudson Park Branch of the N. Y. Public Library, has established its annual "Photography Sampler," a showcase for intermediate young photographers who have justified promise but who have yet to reach one-man-show status.

Pictures of children, which composed a large fraction of the total showing, were notably successful. Suzy Harris's models are natural and easy, whatever their activity. They may dance, slide down banisters, play together or alone, or be pensive. They are always engaging. Likewise those of Elizabeth Wiegman, Jack Zuckerman, Leonard Balish, Robert Steubenrauch and Betty Rosenzweig.

SUZY HARRIS

No lady ever shows a wrinkled sock.

May Mirin was in Guadaloupe during a festival. Her Mexican Indians walk gracefully, push food through a prison grating to friends, or merely stand, but repose is ever present in posture and gesture.

The family group (*shown*) is momentarily divided into three, but Mrs. Mirin has successfully fused them into one photo. (*Continued on page 18*)

MAY MIRIN

Clothes are personal, but hats create the uniform.

Within just a few years, the names Nikon and Nikkor have rocketed from relative obscurity to first place prominence.

They've got to be good

Nikon
35 mm
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Nikkor
LENSES

From the very moment they were introduced, NIKON CAMERAS and NIKKOR LENSES became the talk of the nation. Rave comments were heard everywhere, and feature articles appeared in widely read national publications extolling the virtues of these new products born of the new Japanese optical industry. In very short order, they were adopted and put to work by America's most critical users; names that read like the 'who's who' of journalistic photographers.

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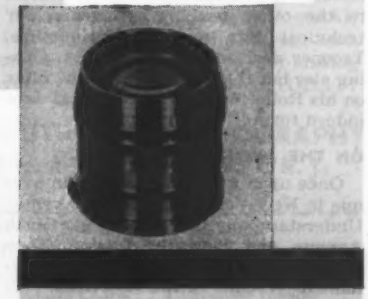

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See your dealer or write to Dept. AD-2, NIKON INCORPORATED, 277 Fifth Avenue, New York 16, N. Y.

COFFEE BREAK

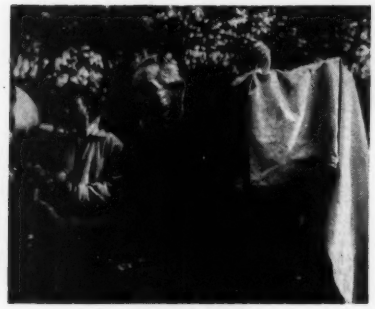
(*Continued from page 16*)

Does a house express the mind and condition of its inhabitants? Often. Jerry Dantzic cropped portions of facades from his negatives, emphasizing handsome architectural detail, decorative grillwork, or an amusing ornamented storefront. Kay Harris showed the front and back of a gone-to-seed city residence which might well have figured in O. Henry's *Four Million*. The other entrants, including Nat Jaffee, Walter Sarff, Marvin Newman, and J. J. Engellau, a young Swede, all presented a wide variety of subject with versatile treatment.

The "Sampler" idea has definitely created a place for itself.—B. L.

A GOOD TROOPER • • •

Want to take pictures of a beautiful gal in the park? It's simple. You call up Miss Rheingold and make a date. Of course, if your name isn't Paul Hesse, your chances are pretty slim. Amateur photographer David Trooper compromised and chaperoned Miss Rheingold and Mr. Hesse to the park (*see An Amateur Shoots Miss Rheingold, pages 88 and 89*). While Hesse shot, Trooper shot. Trooper's results were amazingly good. While we doubt that Trooper will be handed the Rheingold account in the near future, we were actually most impressed not with his pictures of Miss Rheingold but with his photograph of Mr. Hesse. (Seems to us that shots of Hesse holding Rheingold suds, instead of a cable



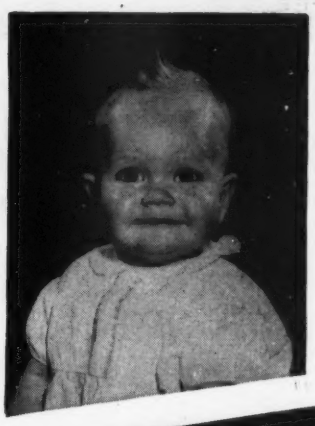
Only a yellow filter.

release, might sell barrels of the stuff to the other sex.) When asked for technical data on this one picture, Trooper declared he remembers nothing else but that he used a yellow filter on his Rolleicord—brief technical data indeed for any photographer.

ON THE AVENUE • • •

Once upon a time there was an avenue in New York called Sixth Avenue. Understandably, it ran between Fifth Avenue and Seventh Avenue. Then came a sad day. The avenue was renamed "Avenue of the Americas." All the signposts read "Avenue of the Americas." All maps show "Avenue of the Americas." But tap a New Yorker on the shoulder and ask him where "Avenue of the Americas" is and you'll

(*Continued on page 22*)



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(Nov. 1953)

WRITES NYI GRADUATE Gordon E. Pettitt
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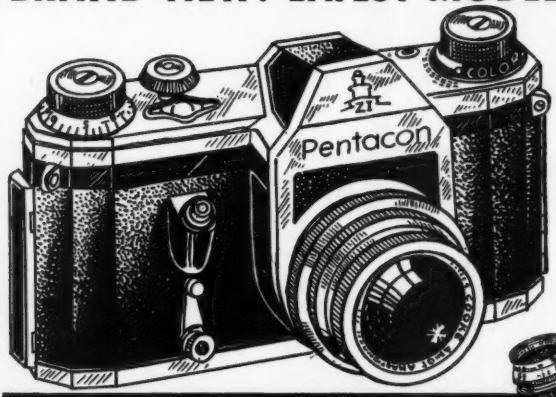

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Many projectors LOOK somewhat alike, in appearance and price — but Viewlex has something extra! VIEWLEX QUALITY CONTROL is a precious property — it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime! — So use the best — for best protection and projection of your valuable slides. Viewlex projectors enable every proud owner to capture and hold the joy filled days of childhood, and crisp memories of yesterday with true, clear, brilliant projection — the "Once in a lifetime moments" brought to life forever on your color slides with a Viewlex projector.

Reasonably priced from $38.05 to $495.00 **At all better camera stores**

Write Department DF4 for colorful illustrated literature

Viewlex INC. 35-01 QUEENS BOULEVARD LONG ISLAND CITY 1, N. Y.

COFFEE BREAK

(Continued from page 18)

probably get a stare as blank as an outdated, unexposed roll of Super-XX. So when we had a story by Todd Webb on his extended picture of the avenue in question (*see pages 82 to 87*), we decided to side with the common people—it's Sixth Avenue. Besides, "Avenue of the Americas" wouldn't fit in the title.

WOMEN IN PHOTOGRAPHY • • •

Ever wonder how many women walk off with contest prizes as compared to men? In Ansco's recent Second National Color Contest better than 10 percent of the 101 winners were women, including Grand Prize winner Mrs. Catherine Boyd of Blue Earth, Minnesota. A "complete amateur" Mrs. Boyd, who has never used an exposure meter, sets her 2¼ x 2¼ Ventura camera at f/8 and 1/50 and shoots pictures like the winning shot reproduced *above* in black-and-white. It brought her a 1953 Ford Customline V-8 car.

"Just a camera"

Amateurs and first-time contest entrants did well too. Out of over 45,000 entries from both amateurs and professionals, the amateurs walked off with almost all prizes, including the major ones. Two of the three top prize winners had never entered a contest before. One of these "first-timers" was Grand Prize winner Mrs. Boyd, who says frankly, "I have no equipment at all besides my camera. And I am as untechnical about photography as anyone could possibly be."

COMING NEXT MONTH • • •

• *Camera report—The Speed Graphic.* Another in MODERN's series of definitive camera analyses. The world's most famous press camera, its history, accessories. PLUS—a special section on how to get the most out of your Speed Graphic, heretofore unpublished ways of overcoming the camera's limitations —worked out by leading camera technicians especially for readers of MODERN PHOTOGRAPHY.

• *Exclusive—Annual Filter Guide!* Last May we published our first filter guide—listing the most useful filters for both black-and-white and color films, what they can do for you, and who makes them. Once again, within 12 short months, the filter world has changed. For the complete, up-to-the-minute story on current filter listings —don't miss this article.—THE END

FIRST TIME SHOWN!

See the amazing camera that practically **THINKS FOR YOU!**

THE NEW

BERTRAM

2¼ x 3¼

LENSMASTER CAMERA

There has never been any camera like it! Only the Bertram features centralized *automatic* mechanism! Just imagine this:

1. **Each lens is *automatically* connected with the rangefinder.**
2. **The viewfinder *automatically* matches the lenses used.**
3. **Parallax compensation is *automatic* for both optical and sportsfinder.**
4. **The focusing scale indicating focal length of lens *automatically* appears in a window.**

But that's only the beginning . . .

The new 2¼ x 3¼ Bertram has a host of other features that give it versatility so much demanded by the modern photographer. It's designed to accept all 2¼ x 3¼ Graphic accessories. In addition, a built-in mask for use with 2¼" square roll-holder, gives correct field of view for ALL lenses. The Bertram incorporates for the first time in a press-type camera more lens selectivity, more focusing ease, plus precision machine work usually associated with fine 35mm miniature cameras.

It would take a book to tell you all about the Bertram. But better than telling you about it, *see it for yourself.* While this is a *single* camera — actually it functions like four cameras in one, yet it is simple to operate.

You see the scene just as your eye does — and yet you have the ability to take broad field and panoramic photos — the change takes but a second. See this marvellous camera, handle it, and you'll fall in love with it.

Mail orders filled.

- **Inserting any of the four lenses into the Compur shutter changes the viewfinder, rangefinder, focusing scale and corrects parallax *AUTOMATICALLY*.**
- **Accepts all 2¼"—3¼" Speed — Graphic and Graflok accessories.**
- **Sportsfinder parallax corrected — automatically.**
- **Dual flash brackets.**
- **Positive snap-on leather carrying strap.**
- **Dual rangefinder knobs with locking device.**
- **Novel adjustable, rigid camera handle.**
- **Unique rapid shutter setting and release knob with memory indicator.**
- **Telescopic ground glass hood.**
- **Synchro — Compur shutter 1 to 400th of a second, bulb and time, synchronized at all speeds for any type of flash.**
- **Delayed action — rapid press opening.**
- **Gives one to one magnification with front and back bellows extension.**
- **Full-tilting back with locking feature.**
- **One filter size for all lenses, collapsible sun-shade.**
- **All Schneider lenses fully coated with click stop diaphragm openings.**

2¼ x 3¼ Bertram camera with 105mm Schneider Xenar f3.5 lens. $495.00

65mm Schneider Angulon f6.8 wide-angle lens. $84.50.
75mm Schneider Xenar f3.5 wide-angle lens. $72.00.
180mm Schneider Tele-Xenar f5.5 lens. $90.00.
DeLuxe Combination Carrying Case. $75.00.
Sportsfinder $15.
Lens Shade, Telescopic. $5.50.

Willoughbys

WORLD'S LARGEST CAMERA STORE

110 West 32nd Street
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New York 1, N. Y.
LOngacre 4-1600

What you should know about the world-famous

Voigtländer LENSES

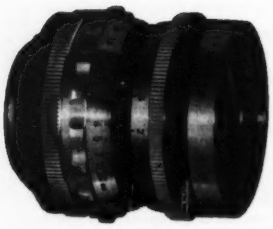
"THE LENS THAT'S SO GOOD"

HELIAR f4.5 The Heliar has long been known as the "Master Lens." Here is a lens that gives irreproachable definition, needle-point sharpness but in addition has certain inimitable qualities which can not be described by mere words. Not only for portraits but remarkably suited for fashion and advertising shots, landscapes and even architectural photographs.

21cm. in Compound-X shutter	$135.00	30cm. in barrel	225.00
21cm. in barrel	90.00	36cm. in barrel	360.00
24cm. in Compound-X shutter	190.00	42cm. in barrel	450.00
24cm. in barrel	135.00	48cm. in barrel	750.00
30cm. in Compound-X shutter	250.00		

APO-LANTHAR f4.5 A five element unsymmetrical Anastigmat of original custom design. It is unsurpassed for color separation or transparency photography. Needless to say it is excellent for black-and-white. A great favorite with newspaper and magazine photographers.

105mm. in Compur MX shutter	$ 90.00	150mm. Press Compur MX shutter	120.00
135mm. Press Compur MX shutter	110.00	210mm. Compound-X shutter	175.00



NOKTON f1.5 Voigtlander's latest achievement — The Nokton f1.5 is a seven element anastigmat made of specially developed glass and using new methods of construction based on years and years of optical experience. Improved definition, appreciably higher brilliance and amazing color reproduction are the result.

In Leica or Contax mount $185.00

ULTRAGON f5.5 An extremely fast Wide Angle Lens with a total picture angle of about 100 degrees. All common faults, such as, spherical aberration, astigmatism and coma, have been carefully corrected. The picture performance of the Ultragon comes up to all expectations of a highest grade Anastigmat.

80mm. in Compur MX shutter	$105.00	115mm. in Compur shutter	135.00

APO-SKOPAR f9 Perfect definition evenly distributed over the entire picture area, is the outstanding feature of this lens. Correction is so complete that even at f9, full aperture, the highest possible overall resolution is obtained. The ideal lens for line work or color separations.

30cm. in barrel	$175.00	60cm. in barrel	385.00
45cm. in barrel	262.50	75cm. in barrel	650.00

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QUIZ

for the camera-wise . . .

How would you build your ideal camera? What basic features would you like? To test yourself, try this quiz:

1. How would you improve the handling of films? 2. What operating speed and refinements would you want? 3. What optical range? 4. What else? Now see some answers below. And be sure to see the great new 2¼" x 2¼" Swedish reflex, the HASSELBLAD 1000F.

PRICE: Hasselblad 1000F with 80mm Kodak Ektar f/2.8 lens and roll-film magazine. **$399.50**

Also available HASSELBLAD 1600F with speeds up to 1/1600th of a second. $499.50

and some answers:

1 FILM RANGE: Interchangeable roll-film magazines permit an instant switch from one kind of film to another . . . even in the middle of a roll.

2 OPERATING RANGE: The shutter stops action at a dazzling 1/1000 second. A single knob dials your speed, advances film, cocks shutter, counts exposures.

3 OPTICAL RANGE: Interchangeable lenses and extension tubes provide a picture-taking range from actual-size close-ups to telephoto shots.

4 FOR FULL DETAILS: Write for the free HASSELBLAD booklet to *Willoughbys*
Dept. M, 110 W. 32nd St., N. Y.

HASSELBLAD

try a Stereo Realist free

Yes . . . your photo dealer will lend you a STEREO REALIST Camera . . . without red tape . . . without cost or obligation. Just "sign and shoot" . . . take all the pictures you want . . . for fun or for business . . . they're all yours to keep! Pay only for the film and flash bulbs you use.

Then, and only then will you appreciate 3-D color photography at its best!

STEREO REALIST (ST-41)
First Choice of the Experts

Matched, coated 35 mm F:3.5 lenses . . . locked to rigid lens board . . . internal focusing with film plane . . . centered viewfinder eliminates parallax . . . split-image rangefinder . . . speeds 1 to 150th . . . double exposure control . . . depth of field scale . . . full year warranty. $159.00 (tax incl.)

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STEREO REALIST is America's No. 1, 3-D camera because it has a quality heritage that comes from a half century of producing some of the world's finest engineering optical instruments.

No other camera, foreign or domestic, is made to closer tolerance or subjected to more rigid inspection. Buy the REALIST with confidence . . . you'll come up with prize shots on your first roll!

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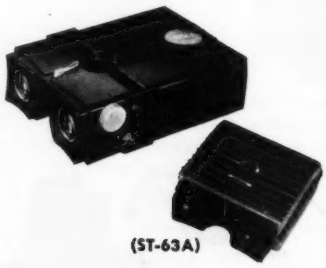
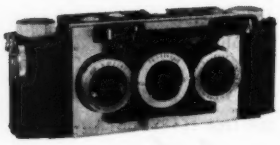
A truly fine optical instrument with achromatic, matched lenses. Fully adjustable for focusing and inter-ocular (between the eyes) spacing; perfect vision for adults or children. Brilliant, built-in lighting system. $19.75

New Handi-Viewer (ST-63A)—A quality viewer that meets the need for an "extra" at a lower price. $12.75



(ST-63A)



SUPER REALIST—For those who want "Speed"

The ST-42 has all the precision features of the ST-41 . . . plus F:2.8 lenses and increased shutter speed to 1/200th. These added features make this the finest stereo camera on the market. $198.50 (tax incl.)

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STEREO Realist The Camera That "Sees" the Same as You—in 3 Dimensions

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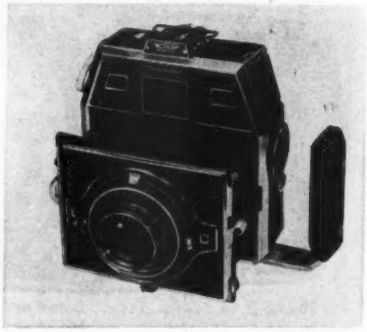
new products

Bertram Press Type Camera

The new Bertram 2¼ x 3¼ press type camera is of a unique design, with features usually found only on 35mm cameras, plus some entirely its own. The Bertram has a coupled range



and viewfinder, and is equipped with a Synchro-Compur shutter with speeds from one second to 1/400 plus time and bulb. Each of the four Schneider lenses that are available (180mm f/5.5 telephoto; 65mm f/6.8 and 75mm f/3.5 wide angle; and 105mm f/3.5 normal lens) has a click stop diaphragm. They also feature a device which automatically permits selection of correct distance, range and viewfinder scale no matter which lens is being used in the mount.

The Bertram is built to accept all 2¼ x 3¼ Graphic accessories, has a removable back, is easily converted to a 2¼ x 3¼ roll film camera. (A built-in mask, fitted to the viewfinder, is said to give the correct field of view when using the 2¼ x 2¼ Graphic roll film adaptor.)

The Bertram has a fully tilting back, recessed knobs for tilt control, and a positive locking mechanism that prevents accidental tilting. A clip-on neck strap, retracting sunshade, hand-grip, and self-timer are also featured.

Price, with the 105mm f/3.5 lens, $495. The 180mm f/5.5 lens is available at $90; the 65mm f/6.8, $84.50; and the 75mm f/3.5, $72. The 105mm f/3.5 lens is available separately at $90. Made in Western Germany. For additional information, write:
WILLOUGHBYS
110 W. 32ND ST., NEW YORK 1, N. Y.

Rexagon Wide Angle Lens

The Rexagon is a six-element, 90mm wide angle lens designed for 4 x 5 press type cameras, and available in a Compur Rapid MX synchro shutter. Having a scope of approximately 100 degrees, the Rexagon features a versatile arrangement of lens elements. If the rear three elements are removed, the front three elements (which are cemented together in one component) can be used by themselves, as a 180mm

(*Continued on page 30*)

BROOKS first for every photographic need

Headquarters for *Linhof* CAMERAS

Brooks has the largest selection of Linhof cameras and accessories in the West. Only a few of the items can be listed here. Write Brooks for any additional information . . . and when ordering mention this advertisement.

LINHOF SUPER TECHNIKA 23— Miniature press-view camera complete with built-in rangefinder and three lenses: 65mm f/6.8 Schneider Angulon; 105mm f/3.5 Schneider Xenar; 180mm f/5.5 Schneider Tele-Xenar, all lenses coupled to the Multifocus rangefinder and the automatic distance scale. Adjustable Vari-focus viewfinder and rangefinder combined in one unit eyepiece. Takes standard 2¼ x 3¼ cut film holders, film pack adapters and Rollex roll film holders 2¼ x 3¼ and 2¼ x 2¼. Rotating, swinging and tilting back, rising and tiltback front, triple extension bellows, drop bed, dual-position body shutter release. All three lenses flash synchronized in Compur Rapid MX shutter with speeds to 1/500 ..... $575.00

LINHOF SUPER TECHNIKA 4 x 5 — The press-view camera with the Multifocus rangefinder allowing as many lenses as desired to be coupled simultaneously. Universal type back with Kodak Ektalite field lens taking all standard 4 x 5 holders including Polaroid and enlargement attachments. Rotating back with interchangeable, four way swing. Triple extension bellows, and drop bed with rising, falling, shifting, tilting and swinging front. Has the following lenses: 150mm f/4.5 Schneider Press Xenar; 90mm f/6.8 Schneider Angulon; and 240mm f/5.5 Schneider Tele-Xenar. These lenses are coated and all are in Compur MX synchronized shutters, are coupled to the Multifocus rangefinder. With the three lenses listed above $581.95; less lenses $329.75

LINHOF . . . The New Linhof 4 x 5 with 150mm Xenotar f/2.8; multifocus rangefinder, tilting and swinging back, revolving back, triple extension bed, drop bed. With New Universal back and Ektalite Screen (accepts all film backs, including Polaroid, Grafmatic and Roll Film Holders) $599.25

LINHOF SUPER TECHNIKA 5 x 7— A press-view camera available with varied type lenses and shutters similar to the Super Technika 4 x 5 with spring back to take standard 5 x 7 holders, with ground glass back. Less lenses $449.75

LINHOF MULTIFOCUS OPTICAL VIEWFINDER

Unique telescopic finder with famous Schneider-Kreuznach triple lens system, gives picture field of all lenses from 90mm to 360mm. Has click stops for intermediate focal lengths. Rack and pinion movement, parallax compensation from infinity to 2 feet. Extra large lenses front and rear make sighting easier; no masks used, always full sized image. Front lens revolves to match revolving back. Slides over finder shoe of Super Technika but can also be mounted on other 4 x 5 cameras. Finished in black and chrome. Price $84.00

LINHOF PRECISION TRIPODS AND PANHEADS

The "Aristocrat" Tripod with geared centerpost $58.75

The "Deluxe" Studio Tripod Model B with geared centerpost $79.95

LINHOF PROFESSIONAL DE LUXE TRIPOD —Height 37" to 6½ ft. Weight 17½ lbs. Twin shanks for rigidity. Crank operated geared center pole. Takes still cameras up to 11 x 14, ideal also for 16mm or 35mm motion picture cameras. Price $189.95

PROFESSIONAL PANHEAD 34.50
PRECISION TILTOP— 12.95
PRECISION PANHEAD— 17.95
PRECISION CLAMPOD— 14.95

LINHOF ACCESSORIES

Backs
4 x 5 Universal Back with Kodak Ektalite Field Lens $65.00
4 x 5 Graflex Type Back with Linhof Focusing Panel for 65.00
4 x 5 Super Technika 61.50
5 x 7-to-4 x 5 Reducing Back (complete rotating back) 59.95

Film Holders
Rollex Roll Film Back for Super Technika 23 (2¼ x 3¼ or 2¼ x 2¼) 59.95
Rollex 2¼ x 3¼ complete with adapter for 4 x 5 Universal Back 7.50
2¼ x 3¼ Linhof Cut Film and Plate Holder with Film Ejector 2.90
4 x 5 Lisco Double Cut Film Holder 4.71
5 x 7 Lisco Double Cut Film Holder $4.00

Finders
Multifocus Optical Viewfinder 3.85
Solid leather case for Multifocus Optical Viewfinder 13.95
Sportsfinder 3.00
Shoe for mounting above finders to other cameras

Cases
ATTACHE CASE—14 x 14 x 5" Finest top grain cowhide, duveteen lined with separate compartments. Leather carrying handle, chrome hardware. Holds: Super Technika 4 x 5, 3 lenses, Rollex roll film holder, Double Cut Film Holders, Pack Adapters, Filters, etc. $9.95

DeLuxe PRESS CASE—18½ x 10½ x 8¼" Tan top grain cowhide, leather carry handle, shoulder strap, brass hardware. Inside corduroy lined; zipper pocket for small accessories in lid. Compartments for Super Technika 4 x 5, 12 double cut film holders, Rollex, etc. Dust protective insert for 3 extra lenses. Straps for flash gun 44.95

Miscellaneous
Linhof B/C Flashgun $24.00
LINHOF GUIDE, by Dr. O. Croy (supplied free with each camera) ..... .50

ADDITIONAL—LENSES FOR PRESS CAMERAS

Schneider Lenses
65mm f/6.8 Angulon W.A., MX sync $63.36
90mm f/6.8 Angulon W.A., MX sync 67.26
120mm f/6.8 W.A. Angulon, Comp., X 85.00
135mm f/3.8 Press Xenar, MX sync 99.00
240mm f/5.5 Tele-Xenar, X sync 100.00
360mm f/5.5 Tele-Xenar, X sync 170.00

Goerz Lenses
3" f/6 Rectagon W.A., Rapax full synch. sh. 4 x 5 ..... 159.33
6" f/6.8 Dagor, Rapax full sync 152.50
7" f/6.8 Dagor, Rapax full sync 179.00
8¼" f/6.8 Dagor, Rapax full sync 189.00
12" f/6.8 Dagor, Ilex Acme Sync 282.75

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6 Element Convertibles, excellent definition
135mm, also 210mm, 260mm f/6.8 Symmar in Compur full Synch 62.85
180mm, also 285mm, 355mm f/6.8 Symmar in Compur Synch 91.80
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35mm single lens reflex w/f2 T ctd. Zeiss Biotar Lens. Flash Synchronization, built-in eye level prism finder. Supplied with Pre-Set Lens.

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NEW AND USED MERCHANDISE • ARE BRAND NEW FULLY GUARANTEED • 15 DAY TRIAL

KINE EXAKTA VX

f2 Pre Set Biotar	$229.00
Carrying Case for above	9.89
Penta Prism Finder with Case	45.00
Penta Prism w/ Split Image Range Finder with Case	72.50

LENSES FOR EXAKTA CAMERAS

*28mm f3.5 Angenieux Retrofocus	94.50
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*75mm f1.5 Zeiss Biotar Telephoto	147.50
*85mm f2.8 Steinheil Culminar Tele.	54.50
*90mm f2.5 Angenieux Type Y1	69.50
*90mm f4 Sun Telephoto Pre Set	46.95
*90mm f4 Sun Telephoto Standard	34.50
*135mm f4 Zeiss Triotar Telephoto	54.50
*135mm f3.8 Sun Telephoto Pre Set	54.50
*135mm f3.8 Sun Telephoto Regular	41.95
*135mm f3.5 Tele Colinar Pre Set	59.50

NEW MODELS JUST ARRIVED

85mm f2 Sun Telephoto Pre Set	99.50
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ACCESSORIES FOR KINE EXAKTA AND EXA

IMPORTED BELLOX COPYING DEVICE	47.95
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Imported Microscope Adapter	13.95
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Imported Magniscope Bellows Device	23.95
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SAVINGS TO 50%

All Merchandise is USED FULLY GUARANTEED 15 DAY TRIAL

LEICA IIIC, Ctd Elmar f3.5 lens	$119.50
LEICA IIIC, Ctd Summitar f2 lens	149.50
*LEICA IIIF, Ctd Summitar f2 lens	197.50
*LEICA IIIF, Ctd Summarit f1.5 lens	235.00

*Discontinued model.

LENSES FOR LEICA AND CANNON CAMERAS ALL ARE FACTORY COATED

35MM SUMMARON f3.5 Wide Angle	$ 59.50
50MM ELMAR f3.5 Normal lens	42.50
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85MM SUMMAREX f1.5 Ctd with Shade	219.50
90MM ELMAR f4 TELEPHOTO Chrome	56.00
135MM HEKTOR f4.5 Chrome TELEPHOTO	92.50
135MM STEINHEIL QUINAR f2.8 TELEPHOTO	139.50

ACCESSORIES FOR LEICA AND CANNON CAMERAS

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Kopil Self Timer for Leica . . . Cannon	2.69
Set of 3 Imported Extension Tubes	4.95
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12A. Niagara Falls
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14. Yellowstone National Park
14A. Yellowstone Nat. Park
14B. Glory of Yellowstone
14C. Along Yellowstone Trails
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17. Missions—California
18. Big Bend National Park
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20. Washington, D.C.
21. Hialeah Racetrack, Florida
22. Miami Business District
23. Miami Waterfront
24. Miami Environs
24A. St. Augustine, Fla.
25. Hollywood to 'Frisco
25A. California Panorama
25B. California Wonderland
26. N.Y.C.—Radio City
27. N.Y.C.—Midtown Manhattan
27A. N.Y.C.—Midtown Manhattan
27B. N.Y.C.—Uptown Manhattan
28. N.Y.C.—Financial District
29. Williamsburg, Va.
29A. Williamsburg, Va.
29B. Virginia
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31. Chicago, Illinois
32. Notre Dame University
33. Touring the Grand Canyon
33A. Grand Canyon Scenic Beauty
34. Colorado & Estes Nat. Park
34A. Denver, Colorado
35. Kansas City, Mo.
36. Glacier Natl. Park
37. Yosemite National Park
39. Wisconsin Dells
43. Grandeur of the Tetons
44. Mackinac Island, Michigan
45. Petrified Forest, Arizona
46. Bar Harbor, Maine
47. Hoover Dam

FRANCE
50. Paris & Notre Dame Cathedral
51. Landmarks in Paris
52. Paris and Points of Interest
53. Louvre and River Seine

SPAIN
60. Scenes in Madrid
61. Madrid has Beauty and Life

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70. Sun-up to Sun-set in Cork
71. Visiting Blarney Castle
72. Ennis, Cork & Shannon Airport
73. Past and Present in Limerick

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80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City & Religious Rome
86. Rome—the Old and New
87. Inside Vatican City
88. Genoa—and Columbus
89. Venice, City of Canals

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180. Mexico—Tourist Paradise
181. Touring Mexico
190. Bermuda—Vacation Playground
191. Cuba—Sightseeing Havana

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C- 8 Peter Rabbit, C-9 Tarzan
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130. Alaska—American Outpost
131. Honolulu, Waikiki—Hawaii
132. Highways, Palms—Guam

SWITZERLAND
140. Mountainous Swiss Majesty
141. Swiss Panorama

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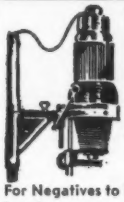

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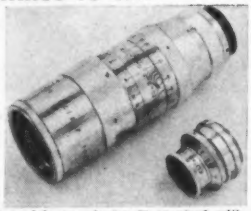

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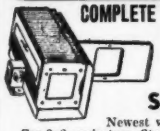

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(Continued from page 26)

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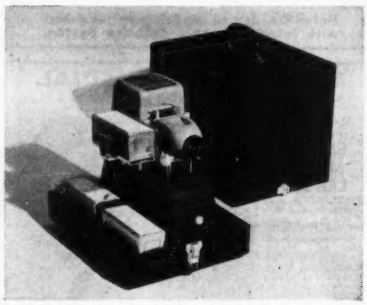

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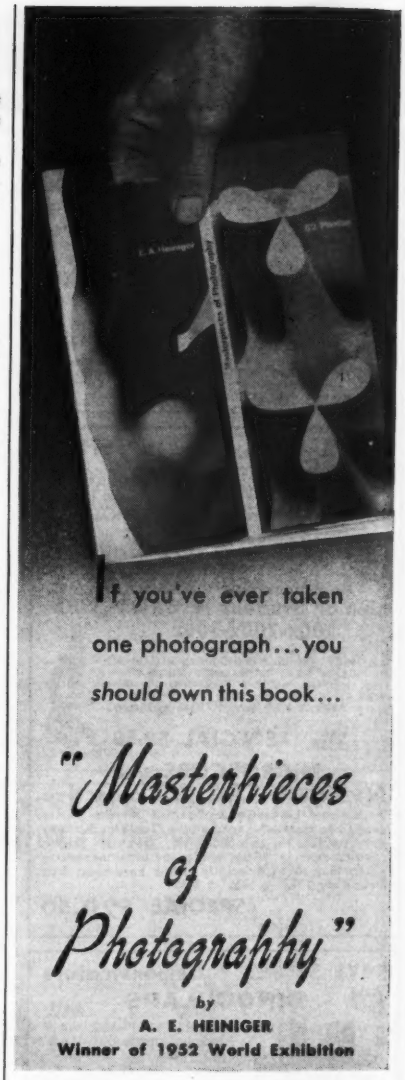
(Continued on page 32)



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Above Outfit with Daylight Loader $16.84

Comparable to 6c Slidebinders **2x2 Glass Slidebinders 2½¢ ea.** In lots of 200

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. Ship. Wt. 5 lbs. **800 for $18.95**

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.25**

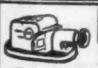
200 singleframe (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c—Ship. Wt. per 100 1 lb.

Costs Regularly 66% More!

1800 SLIDE CAP. SLIDEFILE $8.95

Suitcase design—so handy to carry. Opens up on both sides. Uses popular sequence filing system which gives you more filing space, ideally subdivided with dividers to suit your needs. Holds 600 glass slides, up to 1800 cardboard mounts. Plated hardware, reinforced corners, carrying handle, index system, leatherette covered plywood.

Shipping Weight 6 lbs.

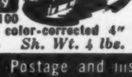


BLOWER-COOLED 200 WATT SLIDE PROJ. with CASE $25.95

Never before in slide projector history could you get so much for so little. The all metal streamlined body — the dual slide carrier — the superb illumination system with its special condensors and highly corrected projection lens (same as you find in projectors costing twice as much), the cool operation (use 300 wt. bulb, if you wish), the elegant carrying case: you'd expect to pay our price for this outfit for only a 100 watt projector without cooling or case! *Shipping Weight 10 lbs.*

COMB. OFFER: Projector (above), 40 x 40 beaded tripod screen, Automatic slide dispenser tray (List $2.95) **$35.95**

While they last—no more can be made to sell at that price!



CLOSEOUT SPECIAL: 2x2 SLIDE PROJ. $7.49 All metal, compl. with 100 wt. bulb, concentrating condensor, color-corrected 4" f:3.5 lens. Streamlined and efficient. *Sh. Wt. 4 lbs.*

Accessories Make the Picture

20 FT. CABLE RELEASE $7.95

with setscrew and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. *Shp. Cost 25c.*

Other long Cable Releases, with setscrew:

40" $1.50 40" $2.50 (Leica model add 25c) 10 ft. $4.49

Time Exposure & Delayed Action Now Added to Every Camera **AUTOKNIPS II $2.95**

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95. Ship. Cost 10c.

CABLE RELEASES: 4" 25c, 7" 35c. 10" 45c.

Save up to 50% on Importer's Excess Stock Sale of **METAL EXTENSION TUBES**

5 pc., incl., adapters, for Kine, Exakta, Exa, reg. $9.95. .... $4.98
3 pc. for Leica, Canon, Contax S, D, DA, Praktica, Praktiflex FX, reg. $5.95 .... $4.19
3 pc. for old model Praktiflex, Praktica I, reg. $8.95. .... $3.49
3 pc. for Contax II, IIA, Nikon, incl. adapters, reg. $14.95 .... $7.49
3 pc. for Master Reflex, reg. $14.95 .... $7.49

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS—$1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid. *For Rollei, Graflex "22", Ciroflex, etc.*

7 OZ., 9" POCKET TRIPOD $5.95

A new imported pocket tripod at a new low price! Extends to 45", yet fits neatly into gadget bag or pocket. Just right for 35mm, lightweight reflex and folding cameras. Suggestion: Deluxe Tilttop $1.49. *Ship. Chge. 25c*

It offers so much for so little

PHOTOELECTRIC EXP. METER $7.95

From Japan comes a most compact (1½" x 1" x 2"), yet extremely sensitive photoelectric exposure meter which competes in accuracy with the finest and most expensive meters. Calibrated in ASA speeds (from 6 to 200), for lens openings from f:1.4 to f:32, the meter measures reflected and incident light, comes complete with handy eveready leather case and instructions. Truly an exceptional value!

Shipping charge 15c

Now Available for Most Shutters

KOILED FLASH CORD $1.98

Patented coiled cord extends to three feet, yet coils up without effort to only 7". So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak) solenoid and Exakta synchronized terminals.

For Praktica and shoe-type (Argus C-4, Stereo Realist, Mercury, Perfex, Revere Stereo)—add $1.00.

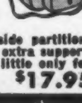
Shipping Charge 10c

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags, 4, 4 & 6 lbs

SP4. A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size — 9"x11½"x4" —for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. **$10.95**

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12" x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**



SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x 14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batterycase holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is Spiratone-priced at **$17.95**

If you own one of these cameras and want a **TELEPHOTO or WIDEANGLE LENS,**

CANON; CONTAX D, DA, S; EXA; KINE EXAKTA; LEICA, PENTACON; PRAKTICA; PRAKTIFLEX FX

or both, we can offer the most unusual values ever: we have new and demonstrator (show case) models, with factory guarantees; we have slightly used lenses fully guaranteed by us, all coated, color corrected; we have customfitted leather cases for every lens. We can't mention mfrs.' names in ad, but they include such famous ones as Sun, Olympus, Plesker, Arco Colinar. **SAMPLE OFFERS:**

NEW *A $103.00 outfit* **40MM f:3.5 WIDEANGLE & 90MM f:4 TELEPHOTO** both for **$59.95**

For Exa, Kine Exakta, Praktica, Praktiflex FX, Contax S, D, DA. Leather cases $3.95 and $4.95 respectively. *Same for Leica, but f:2.8 wideangle, and both lenses rangefinder-coupled, and with matching finders, list $150.00* **$99.95**

NEW 40MM f:3.5 WIDEANGLE & 135MM f:3.8 TELEPHOTO PLUS AG Electronic Flash all for **$99.50**

For Kine Exakta, Praktica FX, Praktiflex FX. Leather cases $3.95 and $5.75 respectively.

NEW
Wideangle lenses for Kine Exakta, Exa, Praktica, Contax S from **$29.95**
Telephoto lenses for Kine Exakta, Exa, Praktica Contax S from **$19.95**
Telephoto lenses for Leica, rangefinder-coupled from **$39.95**

Brand New German Made **REFLEX HOUSING FOR LEICA, CANON $29.95**

Ready-to-use, with dual cable release system

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, turn for vertical shots with equal ease and press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

Save more still by buying combinations:

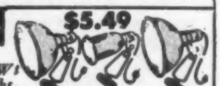
REFLEX HOUSING
+ three-piece metal ext. tube set $33.95
+ focusing extension tube 38.95
+ Bellowscope Jr. 45.95
+ 3 pc. ext. tube set and special ctd. 135mm f:3.8 SUN telephoto 69.95
+ Bellowscope Jr. and special ctd. 135mm f:3.8 SUN telephoto 82.95

Leathercase for lens $5.75

New! CANON GUIDE—128 pages of instruction, hints, simple explanations of all types of CANON photography! **$1.95**

ARGUS C-3 OWNERS: Write for complete free accessory listing "C3"

THREE UNIT **REFLECTOR OUTFIT** **$5.49**

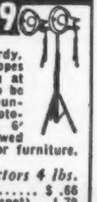


Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord —at a fraction of their usual cost. *Ship Wt 5½ lbs.*

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.

Only Spiratone offers you this $11.00

PHOTOFLOOD STAND + TWO REFLECTORS FOR ONLY **$6.49**



The Ideal Indoor Lighting Set-up

3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit, $6.49.

Shipping Weights: Stand 4 lbs. Reflectors 4 lbs.

Suggestions: Two #2 photoflood bulbs .... $ .66
Extra Clamp-on bullet with bulb (for semi-spot) 1.79
Photoflood Stand with Crossbar only 3.49

16MM ACTION VIEWER $18.95

A viewer which makes editing a real pleasure, projects brilliant 2½" x 3½" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Ship Wt. 4 lbs.*

4-PC. 16MM ACTION EDITING OUTFIT

Consists of Action Viewer, Splicer with automatic scraper, new 2,000 ft. rewinds — all for the unheard-of low price of **$29.95**

Mansfield TITLER, List $6.95, if bought WITH Action Viewer or Editor **$2.95**

REWINDS in pairs, with drag-brakes; for 8mm and 16mm:
1,200 ft. capacity, List $7.50 ...... $4.95
2,000 ft. capacity, List $12.50 ...... $8.49
16mm 400 ft. Reel and Can sets .. 5 for $2.98

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked FREE must be requested at time of purchase!

SPIRATONE INC. **49 WEST 27th ST., Dept. M-4, N. Y. 1**

Address mail orders to:
32-34 STEINWAY ST. Dept M-4 L. I. CITY 3, N. Y.

Be a sport!
let others enjoy your
STEREO

buy that extra VIEWER

Superbly designed yet inexpensive. Polished, optically ground matched lenses. Easy, accurate focusing. Lightweight, virtually unbreakable Polystyrene.

#1265 Viewer
(less batteries)
$9.95

for easy accurate MOUNTING

The most perfect binders now available for Stereo projection and viewing. Your Stereo pair is automatically aligned. No tapes, masks or special tools necessary. Simple snap assembly. Easy to take apart for re-use.

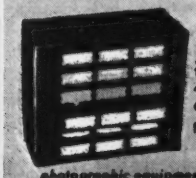
#1166 – Box of 24 all-steel with glass binders.... $4.50
lower price in bulk quantities

Did you know that you can project a single frame of your Stereo mount using the #128 Stereo carrier in your Brumberger slide projector!

for safe convenient FILING

Compact, portable Stereo files. All-steel. Grey hammertone finish.

#1111 for 50* metal mounts plus viewer....$3.95
#1115 for 115* metal mounts plus viewer..$6.50
#1116 for 147* metal mounts (no viewer)..$6.50
*Holds twice as many cardboard mounts



#1096 Stereo Cabinet. Holds 450 glass or 900 cardboard mounts. 6 drawers. All steel. Grey hammertone finish $24.95

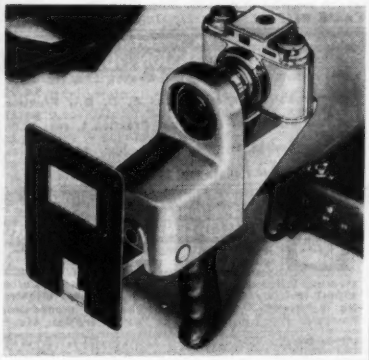
See the complete line of Brumberger photographic equipment at your dealer. Write for FREE catalog.

BRUMBERGER Brooklyn 32, New York
50 YEARS OF PRECISION MANUFACTURING

NEW PRODUCTS

(*Continued from page 30*)

photographed, then presses the trigger on the hand grip of the camera. The camera may be hand-held with the pistol grip, used flat on a table for horizontal shooting, or held against a wall for downward shooting. It also may be placed on a Bolsey Microfilmer stand (with an adaptor plate) for downward shooting, or used as regular photo equipment for shots up to 15 ft. (for



color), or 20 ft. (for black-and-white). The Bolsey BB Special has a coupled rangefinder, and shutter speeds of 1/10, 1/25, 1/50, 1/100, 1/200, and bulb.

Also included in the Techno-Medical unit are a power pack in a leather case, extension cords, and a 14 x 9 x 6 in. cowhide case. Price, complete, $295. For more information write:
BOLSEY CORP. OF AMERICA
118-120 E. 25TH ST., NEW YORK, N. Y.

35mm Edixa Flash Outfit

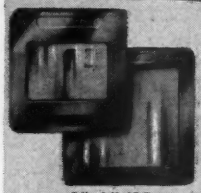
Twenty pieces of photo equipment are featured in the 35mm Edixa Flash Camera outfit which comes with either the Edixa Model A or Model B camera. Both the A (with an f/3.5 lens), and

the B (with an f/2.8 lens), have a coupled shutter and film wind, built-in sync, optical viewfinder, and drop front everready leather case.

The Edixa flashgun is chrome-finished, and has a rubber cord with a flash plug that attaches to the continental post on the shutter. Also included in the outfit are: a bulb adaptor, eight flashbulbs, two batteries, three rolls of 36 exposure black-and-white film, a flash calculator, a Wirgin extinction type exposure meter, and photographic handbook.

BRUMBERGER
Loves all
COLOR
SLIDE
FANS

35 mm
2¼ square
Bantam



slide binders

All steel with glass to protect your valuable transparencies. Simple snap assembly. Easy to take apart. Round corners.

2"x2" (35mm or Bantam. Specify)
Box of 20.....$1.79
Box of 120.....$8.95
2¾"x2¾" (for 2¼" square)
Box of 20.....$1.89
Box of 120.....$9.95
lower price in bulk quantities

slide viewer

For all slide mounts from 2"x2" through 2¾" sq. Brilliantly illuminates and enlarges your slides. Built-in adapter automatically centers every slide. Electrically operated. Complete with bulb, on-off switch and 6 ft. cord.

#1225 Viewer .. $6.50

slide files, cabinets and housings

Perfect protection. Convenient filing. All steel. Grey hammertone finish.

for 2"x2" binders

	Item No.	Capacity Cardboard	Capacity Metal	Price
portable files	#1050	100	50	$1.98
	#1150	300	150	$2.95
	#1149	660	330	$3.49
housing only	#1092 (holds 6 #1149, #1150 or #1032 files)			$9.95
6 drawer cabinets	#1093	1,800	900	$24.95
	#1094	3,960	1,980	$24.95

for 2¼" sq. transparencies

for 2¼" sq. binders.	#1100	200	100	$3.95
Housing	#1098	(holds 6 #1100 files)		$14.95
6 drawer cabinet	#1097	1,500	750	$39.95

Write for complete FREE catalog.

Att: CHICAGO fans. Visit Brumberger booths 12 & 13 at the MPDFA Trade Show, Conrad Hilton hotel. Consumer night—Wed., March 17.

BRUMBERGER Brooklyn 32, New York
50 YEARS OF PRECISION MANUFACTURING

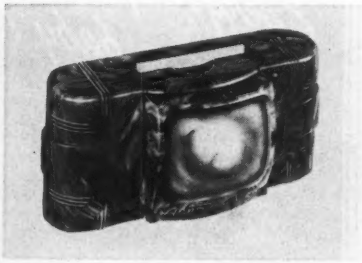
Price, of the Edixa Model A outfit, $49.95; of the Model B outfit, $57.95. For additional information, write:
WIRGIN BROS. CAMERA WORKS
705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

Seal Tissue

This new dry mounting tissue is said to permit a five-second mounting job in a dry mounting press. Prints mounted by means of Seal Tissue are claimed to stay mounted under all conditions. The sheets of tissue, which will not become brittle with age, are separated by specially treated wax paper to facilitate handling. Seal Tissue is available in 100 sheet packages in the following sizes: 5 x 7, $1.15; 8 x 10, $2.45; 11 x 14, $4.60; 14 x 17, $7.20; 16 x 20, $9.50. A 20 in. x 10 yd. roll is $2.25, and a 40 in. x 10 yd. roll is $4.35. For more information, write:
SEAL, INC.
SHELTON, CONN.

Arrow Slide Viewer

Featuring viewing by one or several persons at once, the new Arrow-View is a battery viewer designed for all 35mm slides. It's made of heavy plastic, and lights up when a 2 x 2 slide is



inserted into the slide slot and pressed lightly. Release of pressure cuts off the light, ejects the slide.

The Arrow-View features a large lens as well as adjustable magnification (by means of turning a knob). Battery changing is said to be exceedingly simple. Price, $5.95. For additional information, write:
ARROW METAL PRODUCTS
128 NO. JEFFERSON ST., CHICAGO 6, ILL.

Scotch write-on tape No. 48 facilitates identification of tape recording reels and may be written on with pen, pencil, ball point, or typewriter. There is a space on each two inch white label to write the reel number, date, and subject. The tape is matte finished, and ¾ in. wide. It is priced at 25 cents for 100 in. lengths, and $1.25 for 66 ft. For more information, write: *Minnesota Mining and Mfg. Corp., 900 Fauquier St., St. Paul 6, Minn.*

Two Bell & Howell 8mm spool loading motion picture cameras, the 134-V (single lens) and the 134-TA (tri-lens), have been restyled in a fawn metallic finish, with accents of maroon and dubonnet, to match the Regent 8mm

(Continued on page 34)

the most versatile slide projector made

Fabulous...

THE FIRST 4-in-1 PROJECTOR

cooler!

brighter!

Now—for the first time—you can project all your slides, 35mm, 2¼ sq., Bantam—even single frame Stereo on one projector! Now you can show every sparkling detail of every slide more brilliantly life-like and colorful than you ever dreamed possible.

This Brumberger 300 watt slide projector actually gives you greater light intensity on your screen than many 500 watt projectors. Brumberger's fine front surface optically ground, highly polished glass reflector — adjustable 4-way positioning lamp assembly — safer, more efficient heat absorbing glass transmits more light — multi-element aspheric spotlighting condensing system . . . all combine to concentrate a brilliant beam of light on your slide and screen. Yet the amazing Brumberger aerodynamic blower cooling system air conditions your slide keeping it cool and safe.

Your Brumberger projector is scientifically engineered for simple operation and rugged handling. Lightweight all-metal housing. Rubber shock mounted motor. Easy vertical and horizontal tilt correction.

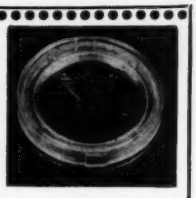
Gives your slides the full-depth projection they deserve. See the fabulous new Brumberger projectors at your dealer today.

Write for FREE catalog showing the entire line of fine Brumberger photographic equipment for still, stereo, movie and darkroom fans.

#1405 FLEETWOOD
with 5" f3.5 coated, color corrected anastigmat lens; 2-switch lamp and blower controls; and one carrier.
only $69.50
other models from $39.95

BRUMBERGER
34 Thirty-Fourth Street, Brooklyn 32, N. Y.
50 YEARS OF PRECISION MANUFACTURING 1904-1954

YOURS... as a Gift
This ARGUS► Optical Glass Dark Yellow FILTER—
Series V and VI only



. . . with your order of $3.00 or more from this ad plus 20¢ for shipping and handling.

A $2.50 VALUE!

. . . it fits ALL CAMERAS requiring Series V and VI
. . . exaggerates sky tones in cloud pictures, seascapes, distant landscapes, sunsets for more brilliance and contrast
. . . helps eliminate haze in mountain scenes
. . . provides ideal contrast in aerial shots
. . . for othochromatic and panchromatic films
. . . in hand protective plastic case

ONLY A LIMITED QUANTITY AVAILABLE so rush your order today.

COLOR FILM & PROCESSING

☐ FREE COLOR ENLARGEMENT
. . . with every roll color film processed at ONLY $1.00. Any size ANSCO COLOR or EKTACHROME custom processed by experts (35mm is mounted). . . . You get FREE 50¢ value coupon for 2¼" x 3¼" color enlargement—a $1.50 value for ONLY $1.00

☐ ANSCO 35MM COLOR RELOADS
Made from factory-fresh brand new Ansco film. Do not confuse our quality reloads with other types offered, made from short ends of outdated movie film. Your Money Back If Not Completely Satisfied. Daylight ASA or Tungsten.
20 exp. $1.50—5 for $6.95—SAVES YOU 55¢

Big Savings on Black & White Film

☐ Kodak 35MM Black & White Reloads
Made from factory fresh, frame numbered, dated a year ahead Kodak film. Each frame individually numbered to make reordering prints and filing easy. (Black and white film only.)
36 exp. $.65, 5 for $3.00—20 ex. $.45, 5 for $2.00

☐ GEVAERT GEVAPAN 35MM FILM
World famous Panchromatic black & white film. Original Factory boxed rolls, imported from Belgium
☐ GEVAPAN MICROGRAM 27—32 day. 20 tung. World's finest slow grain film.
☐ GEVAPAN 30—64 day. 40 tung. medium speed, all purpose.
☐ GEVAPAN 33—125 day. 100 tung. super speed.
20 exp. $.97, 3 for $2.96—36 exp. $1.28, 3 for $3.59

☐ FAMOUS 35MM ILFORD FILM
IMPORTED FROM ENGLAND
Now you can use the film used by leading press photographers who work under adverse lighting conditions. A panchromatic film of extreme speed, medium contrast and well-graded tone scale.
35MM HP5—36 exp. ONLY..$1.28—3 for $3.59

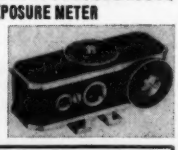
QUALITY FILM PROCESSING

☐ 35MM Fine Grain Developing
Superb salon quality prints. 4 day service. Prints enlarged to 3¼" x 4½". Glossies on Du Pont Varigam.
20 exp. rolls, $1.50—36 exp. rolls, $2.00

☐ 35MM Black & White Slides
The most thrilling way to look at your pictures is on the screen. Now all your friends can see your pictures at the same time. Slides made from any size negative or photo. Specify cardboard mounts or film strips.
5¢ per frame from complete 35mm roll unmounted —10¢ mounted. 25¢ ea. from negatives larger than 35mm—40¢ from photos.

SENSATIONAL BARGAIN!

☐ RANGE-FINDER & EXPOSURE METER
Imported COMBIMETER has spring foot to hold into shoe of your camera . . . easy to use. Range finder has red field against grey permitting easy focusing with superimposed image. Leather case FREE. A National Photo Labs. exclusive.



ONLY **$6.95**

Everything Is Fully Guaranteed

MAIL THIS VALUABLE COUPON TODAY

NATIONAL PHOTO LABS
New Hyde Park 44, New York

Please send me AS A FREE GIFT the ARGUS Optical Glass Dark Yellow Filter. ☐ Series V—☐ Series VI. My order for $3.00 or more plus 20c for packing and shipping is enclosed. I enclose $..... for the items checked plus 20c.

NAME

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☐ Send me FREE MAILING BAGS, a sample print showing quality of work, list of services.

NATIONAL PHOTO LABS
New Hyde Park 44, New York

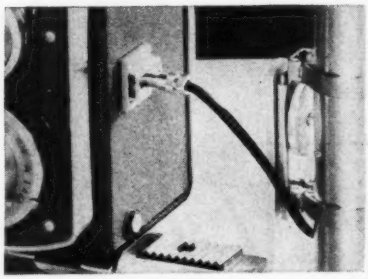
NEW PRODUCTS

(Continued from page 33)

projector. In addition, their lenses are now equipped with click stops to facilitate lens setting. The 134-V is priced at $89.95; the 134-TA, $129.95. For more information, write: *Bell & Howell, 7100 McCormick Rd., Chicago 45.*

New Kalart Flash Cord

A new connecting cord, Model ESC, is designed to fit the Stereo Realist, Revere 33, Graflex 22, and Argus C-4—cameras which have the synchronizer terminal built into the flash unit receptacle. The cord will fit all



Kalart flash units. Positive contact is made between the camera and flash by an electric shoe which slides into the flash receptacle and is locked into place thus completing the circuit between shutter and flash. The other end of the cord attaches to the flash by a right-angled molded connector.

Featuring a non-kinking, sturdy wire that is smaller in diameter than other Kalart connecting cords, the new model is expected to be available early in March. Price to be announced. For additional information, write:
THE KALART CO.
PLAINVILLE, CONN.

Sterling De Luxe Stereo Viewer

The Sterling De Luxe Stereo Viewer, Model #800, takes all 1½ x 4 in. slides which incorporate either the standard 23 x 24mm American format, or the 24 x 30mm European format. Equipped with coated doublet lenses, the viewer provides interocular adjustment, focusing with knob on right side, and light switch at thumb position on the bottom. The knobs are red and the viewer is made of polystyrene. Price (without batteries), $14.95. For more information and an illustrated brochure, write:
STERLING COMPANY
620 N. MICHIGAN AVE., CHICAGO, ILL.

Rollei cameras and accessories may now be compactly carried in specially designed **Omnica cases.** These are 8 x 5 x 6½ in., are made of top grain cowhide, and are suede lined. The camera and each accessory (including Rolleikin 35mm kit, filters, etc.) is held in its own space in the case which also affords room for exposure meter and

(Continued on page 36)

Be a genius around the house...
Be a Rembrandt...
Be a photo fan on a budget...

Discover Marshall's Photo-Oil Colors

So you never studied on the Left Bank! You were never a whiz in "shop" class. You never got the great results you expected (and paid for) in color photography! Brace up! Forget the past... start your creative life anew with Marshall's Photo-Oil Colors.

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on costly color film? Add Marshall's Photo-Oil Colors to black-and-white photos. Be sure of correct color every time. The cost is only a fraction of a penny per print. Sets from $1.50 to $18.00. Nothing else to buy . . . Complete step-by-step instructions in every set.

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the most popular color process of all!

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WESTEN'S

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Some Of The Many Good Buys From Our Used Department

view cameras

8 x 10 Kodak Century #2, Hovey Spec. Portrait lens, $89.00. 5 x 7 Kodak, B&L IC Tessar, f4.5 Packard, $49.00. 5 x 7 Seneca, Wollensak f8, $25.00. 4 x 5 Graphic View, 8" Ektar, case, head, $99.00. 4 x 5 Grover View w/case, tripod head, $59.00. 8 x 10 B & J Commercial View, case, $89.00. 5 x 7 Deardorff, $119.00. 5 x 7 Crown View, Ext. track, $49.00. 5 x 7 Grover View, Monorail, accessories, $79.00. 5 x 7 Korona, $37.00.

press cameras

4 x 4 Anniv. Speed Graphic, rf. f4.5 Ektar, $119.00. 2¼ x 3¼ Anniv. Speed Graphic, rf. f4.5 Optar, $89.00. 2¼ x 3¼ Erneman Press Reflex, 1/1000 sec., f1.8, $115.00. 5 x 7 Linhof, accessories, $149.00. 4 x 5 Voight. Bergheil, f4.5, rf. 165mm Skopar, $75.00. 9 x 12 Erneman Press Reflex, f4.5, CZ Tessar, $69.00. 3¼ x 4¼ Linhof Box only, $49.00. 4 x 5 Linhof Technika, 6" Tessar, flashgun, $99.00. 4 x 5 Meridian, f4.5 Raptar, 135mm rf., $159.00. 3¼ x 4¼ Kalart Automatic, f4.5 Raptar, $99.00. 4 x 5 Busch Press, rf. f4.5 Ektar, $99.00. Zeiss Favorit, f4.5 Tessar, 3 holders, $69.00. 2¼ x 3¼ B & J Press, rf. f4.5 Raptar, $69.00. 4 x 5 B & J Press rf. f4.5 135mm Tessar, $89.00.

35mm cameras

Alpa Prism Reflex, f2.9, $169.00. Exakta VX, f1.9 Primoplan, $189.00. Praktiflex f2 Xenon, $79.00. Kardon-Leica, f3.5 Elmar, $99.50. Leica II, cpld. rf. Box only, $49.50. Robot, f2 Biotar, $69.50. Nikon, f2 Nikkor, $119.00. Nikon, Box only, $79.50. Kodak Ektra, f1.9 Ektar, $189.00. Magazine for Ektra, $89.00. Canon, f1.9 Serenar, $119.00. Nikkor 85mm f2 lens, $99.00. Nikkor 35mm w.a. lens, $59.00. Contax I, f3.5 Tessar, $69.50. Contax II, f2 Sonnar, $99.00. Contax III, f1.5 Sonnar, $129.00. Zeiss Flektoscope w/180mm f3.5, $249.00. Zeiss Flektoscope w/180mm f2.8, $349.00. Contax Bernotar Polaroid w/orientar, $39.00. Contax 85mm f2 Sonnar, $129.00. Contax 35mm Orthometer, $69.00. Contax Univ. finder, $45.00. Leica-Xenar 210mm f3.5, $99.00. Leica Zeiss 450mm Magnar, $129.00. Leica Summarex 85mm f1.5, $259.00. Leica Hektor 73mm f1.9, $89.00. Clarus MS 35, f2 Raptar, $89.00. Zeiss rf. Tenax, f2.8 Tessar, $79.00. Zeiss Super Nettax f2.8 r.f., $89.00. Iloca Stereo—latest, f3.5, $89.00. Busch Stereo, f3.5, flash, $99.00. Viewmaster Stereo, $89.00. Rectaflex f2.9 Angenieux, $99.00. Argus color camera—Photo meter, f4, $39.00. Buccaneer f3.5, r.f., 39.50. Voight. Prominent f2, latest, $139.00. Meditron unit for med. or den. work, w/auto strobe light, for Exakta, Contax, Exa, Leica, $195.00. Perfex deluxe, f2 Raptar, $59.00. Minalta 35, rf. f2.8 Hexar, $59.00. Argus K, f4.5, $14.50. Dollina III, f2. Xenon, rf., $49.00. 125mm f2 Xenon for Exakta 6 x 6, $79.00. 65mm f6.3 wide angle Zeiss Tessar for Exakta 6 x 6, $69.00. 105mm f3.8 Tele for Exakta, Praktiflex, Pentacon, $34.50. 135mm Zeiss f4 for Exakta, $57.00. Perfex 35mm, f2.8, rangefinder, $24.50. Perfex 55, f3.5, $22.50. Prism finder for Exakta, $32.50.

reflex cameras

Rolleicord f4.5 Auto Wind, $45.00. National Graflex f3.5 Tessar, $39.50. Reflecta f3.5 with case, $24.50. Hasselblad f2.8 Ektar, $315.00. Exakta 127 f3.5 Tessar, $49.50, Exakta 66 2¼" sq., f2.8 Tessar, $169.00. Voigt Superb f3.5 Skopar, $49.00. Rolleiflex 4 x 4 f3.5 Tessar, $69.00. Zeiss Ikoflex III f2.8 Tessar, $149.00. Noviflex 2¼" sq., f2.9 Xenar, $39.00. Pilot Super 2¼" sq., f3.5 Single Lens, $19.50. Korelle Reflex f2.9, $39.00. Ansco Reflex f3.5 Raptar, $75.00. Super D Graflex 3¼ x 4¼ f4.5 Ektar, $149.00. Zeiss Ica 9 x 12cm reflex, 165mm CZT f4.5 lens, $49.50.

still cameras

120 Voigt Bessa f4.5, flash, case, $24.50. 2" x 3" Welta Folding f2.9 R.F., $39.50. 127 Detrola f3.5, $12.50. Zeiss Super BX f2.8 Tessar, $149.00. Zeiss Super B f2.8 Tessar, $89.00. Zeiss 6 x 9 Maximar f4.5 Tessar, accessories, $37.00. Foth Derby 127, f2.5, $27.50. Foth Derby 127, f3.5, $19.50. Bantam Special f2 Ektar, $89.00. Zeiss Super Ikonta C f3.5 Tessar, 87.00. Kodak 3A, f6.3 Zeiss, $29.00. 9 x 12 Zeiss f6.3, $29.00. 6 x 9 Recomar f4.5, 3 holders, FPA, case, $39.00. 9 x 12 Thin Kawee f4.5 Tessar, case, $45.00. 6 x 9 Voigt Avus f4.5 Heliar, 3 holders, case, FPA, $39.00. Medalist I f3.5 Ektar, $79.50. Medalist II f3.5 Ektar, flash, $149.00. Baldaxette 2¼" sq., rf. f2.8, $49.00. Polaroid Pathfinder, $179.00. 16mm Goerz Minicord, f2, $69.00. Kodak 120 R.F. Regent f3.8 Xenar, $39.00. Voigt R.F. Bessa f3.5, $59.00. Plaubel Makina IIIS f2.9 R.F., $129.00. Plaubel Makina 73mm f6.3 W.A., $59.00. Plaubel Makina 190mm f6.8 Tele, $95.00. Goerz Stereo Tenax 2¼ x 2¼ Twin f4.5 Dogmar lenses, $29.00. 620 Kodak Monitor f4.5, $39.00. 616 Kodak Monitor f4.5, $49.00. Super Ikonta A special, rangefinder, f3.5, $59.00. Sept 35mm street camera, $75.00.

movie equipment

Bolex H-8, three lenses, $195.00. Zeiss 16mm Moviekon outfit, 3 lenses, case $495.00. Bolex Pan Cinor Zoom lens, 16mm, $325.00. Cine Kodak, 4½" Telephoto, $25.00. Cine Kodak 63mm, f2.7 Telephoto, $27.50. B&H automaster Mag. 16mm, 3 lens turret w/lenses, $199.00. 16mm Cine Kodak editing viewer, $19.50. 8mm Cine Kodak #60, f1.9, $47.50. 16mm Kodak Magazine, f1.9, 79.00. 16mm Victor #5, 3 lenses, $139.00. 16mm cine Kodak #B, 100', $39.00. Extension lens, set for 16mm Kodak, $19.50. 50mm Sonnar f2.8 for Moviekon, $79.00. 180mm Tessar for Moviekon, $99.00. 75mm Goerz Telephoto f3, C mount, $47.00. 5 filter turret for 8mm, $9.95. Bolex Cine Focus, rf., $7.95. B&H 141 Mag. 16mm, f2.7 Cooke, $69.00. Bolex H-16 Turret, 3 lenses, $259.00. 3" f1.9 Telephoto, focusing C mount, $45.00. 3" f2.5 Telephoto, focusing C mount, $34.50. 17mm f2.5 w.a. focusing C mount, $29.50. Bell & Howell 16mm magazine direct focuser, $19.50. Revere 95 projector with case, $109.50.

lenses

Turner Reich f6.8, triple conv., 8½, 12½, 17" Compur, $79.00. Turner Reich f7, triple conv., 12, 17, 25", Ilex, $99.00. Turner Reich f6.8 triple conv., 10, 18, 24", Ilex, $89.00. 450mm Mirror f5, Tele for Korelle w/case, $89.00. Woll. Velostig. II, 8¼", Optimo 1/300, $29.50. 5x8" Rectilinear, barrel, $7.50. 5x7 Sterling w.a., f16, $9.50. B&L Zeiss Tessar IIB, f6.3 for 3¼x4¼, $15.00. Sutter Aplanet, barrel, $4.95. 210mm B&L Tessar Ic, f4.5, $75.00. Aero Ektar, 7½" f2.5 coated, $79.50. Alpa 90mm Angenieux f2.5, $85.00. Alpa 135mm Angenieux f3.5, $99.00. Alpa 35mm Angenieux f3.5, $85.00. 140mm Zeiss Kipronar f1.9, $49.00. 5x7 B&L Tessar f4.5 Ilex, $59.00. Wollensak triple f6.3 conv. 10½, 18, 23" Betax, $59.00. Goerz Berlin Doppel Anastig, f6.8, 10" Ilex $89.00. 12" Wollensak Proj. lens, $9.95. 50mm f3.5 Ektar, compur Rapid, $14.50. 50mm f2 Xenon Compur Rapid, $19.00. 105mm f4.5 CZ Tessar, Compur, $22.50. 125mm Berlin Goerz Dagor, f6.8 Supermatic, $75.00. 165mm f6.8 Goerz Dagor, 1/300, $39.00. 8¼" Goerz Dagor, 1/300, $59.00. 300mm f6.8 Berlin Goerz Dagor, barrel, $95.00. Meyer Plasmat, 6, 8½, 12", f4.5, Compur, $125.00. Wollensak f7.5 w.a. 5x7, Betax, $39.50. B&L, f4.5 Tessar Ic, 4¾", Compur, $29.00. B&L, f4.5 Tessar Ic, 5½", Betax, $39.00. Xenar, 180mm f3.5, Ilex, $89.00. Xenar, 210mm f4.5 Ilex, $79.00. Xenar, 150mm, f3.5, Compur, $49.00. Wollensak 1A, f6.3 conv. Raptar, 13, 20, 25½", Betax, $135.00. Wollensak 1A, f6.3 conv. 6½, 10, 12¾", Rapax MX, $99.00. 300mm CZ Tessar f4.5, barrel, $125.00. 150mm Leitz Dimax f6.3, Ilex, $45.00. Goerz 14", f8, Gotar, barrel, $150.00. Goerz Berlin VIIA, Tele Lens Attach. 3", $17.50. 5x7 B&L Protar V, $29.00. 4x5 B&L w.a. 88mm, Supermatic, $90.00 Goerz w.a. Dagor 3⅝", Rapax MX, $115.00. Cooke 8½" f5.6, $35.00. 180mm f3 Kalaplast Compound, $89.00. Ektar f7.7, 8", Supermatic, $39.00. 90mm Wollensak f6.8, W.A., Rapax 1/400, $39.00. Wollensak Verito 7¼" f4, $39.00. Dallmeyer f4.5, 6", $39.00. Dallmeyer f7.7, 12", Compur, $89.00. Wollensak f5.6, 10" Tele Raptar, $79.00. B&L Micro Tessar, 48mm f4.5, $49.50. Heliar f4.5, 11¼", barrel, $75.00. 16" Wollensak Varium, f3.5, $95.00. 15" Gundlach Radar, f5.6 for 4x5, $79.00. 90mm f6.8 wide angle for 4x5, MX, $39.50. 7½" projection lens for Kodaslide IIA, $14.50. 18cm Zeiss Tessar f4.5 focusing mount, $39.50. 180mm f3.5 Meyer tele for Primar Reflex, $89.50. 40mm wide angle Tessar f4.5 for early Praktiflex, $49.50. f2.5 Leica Hektor 50mm, $29.50.

projectors

16mm Moviemite light weight Sound Projector, 1600' arms, $119.00. 16mm Kodascope FS 10 Professional Sound Projector, 1000 watt, 12" speaker, $215.00. Califone disk player with Amp. and two speakers, $39.50. 16mm Natco, one case Sound Projector, 750 watt, $179.00. SVE AK 300 watt strip and slide proj. w/case, $27.50. SVE D strip film, w/case, $24.50 SVE BB Strip film, w/case, $19.50. B&L Lantern slide projector, 500 watt, $39.50. 16mm Kodascope B, automatic thread, w/case, 500 watt, $89.00. TDC Stereo Projector, dual, 500 watt, $139.00. Star D, 35mm and 2¼", 2 lenses, w/case, $49.50. Kodak Pageant Sound Projector, 1000 watt, $289.00. 16mm Kodascope G, 750 watt w/case, $109.00. 16mm toy projector, $6.50. TDC 300 Watt ShowPak projector, $44.50. TDC 750 Watt or 1000 Watt professional, $119.50. Kodaslide IIA projector, case, changer, $29.50. 35mm Kodaslide dissolve outfit, $29.00.

enlargers

5x7 Solar Heavy Duty, condenser model, $89.00. German M&W auto-focus 2¼x2¼, f4.5, $39.50. Leitz Focomat, 35mm, $79.50. Veigel Exact 66, German 2¼" sq., f4.5 Schneider, $129.00. DeJur Versatile 2¼x3¼, f4.5, $69.00. 4x5 Printex Professional B&L, condensers, $69.00. Revere 8 or 16mm Cinelarger, $29.00. Elwood 5x7 Studio SP-2, $49.00. Omega D2, Omegalite, $119.00. 2¼x2¼ German Auto-focus BeeBee, $49.00. Omega A, 35mm, $69.00. 2¼x3¼ Solar Auto Focus, condensers, $59.00. 35mm Argus Enlarger, $14.95. 35mm Leitz Valoy, $49.00.

miscellaneous

Brush Dictation Machine Mail-A-Voice, $29.00. Polaroid Copy-maker, $49.00. Linhof Professional Tripod, $99.00. Braun Hobby Strobe w/chargeable batteries, $39.00. Contax Microscope Attachment w/viewer, $75.00. National One Shot Color Camera 5x7 12" Goerz Dogmar, synchro, film holders, G.G. back, case, $495.00. Eveready cases for most cameras, $2.95. Webcor Home Wire Recorder, $39.50. Weston 650 Meter, $5.95. Weston Cine Meter 819, $6.95. Ampro Tape Recorder, $69.00. Dark-room 950 watt Lott Black light Heater, $8.95. CeBe German Strobe, case, batteries, $39.50. Wilcox P-2 Strobe, new batteries, $69.50. Thalhammer deluxe tripod head, $6.95. Sixtus exposure meter, $4.95. H & H color meter for G. E. meter, $9.95. Flash Flex, BC, for Rollei, coiled cord, $14.95. Rebikoff color temperature meter, $35.00. Kelvilox color meter, $42.50. Pocket rangefinder, $1.00. Curtis color printer, 2¼" x 3¼", complete, $49.50. Web-Cor tape recorder, $149.00. Tourist Kodachrome adapter kit, $9.95. Medalist accessory back, $27.50. Weston Jr. exposure meter, $4.95. Quick-Set husky elevator tripod, $37.50. Weston Master II meter, $17.50. French Realt direct-reading meter, ASA cal., $12.50. Lenide exposure meter, $1.00. Web-Cor dictation wire recorder, foot switch, mike, case, $119.50.

wanted to buy

We buy cameras and equipment for cash. We need in particular Bolex H8, H16, Auto Rolleis, Kine Exaktas, Argus C3, Leicas, Leica 250, Graphics, Deardorffs, Contaflexes, 16mm Moviekons, Hasselblads, unusual lenses.

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HIGHEST MARKET PRICES for your camera and photographic equipment. Send us your cameras and equipment. Name your price —cost only 15% when sold.

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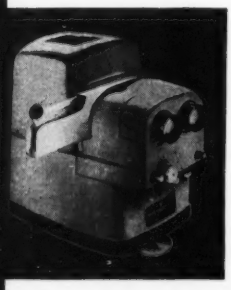
We have taken inventory, and while this is not a complete list of our used stock, these items represent some of our outstanding, more unusual, values. Of many of these items, there are only one or two in stock. Rush your orders! First come! First served!

New color and depth from your stereo slides with TDC Stereo Project-Or-View

It's so easy . . . see them on the big 8 x 9" black viewing glass . . . or convert instantly to full-size screen projection. Simple controls; efficient blower-cooling and heat filters; de luxe manual changer; the finest optical system—including two 3" f/2.8 coated *anastigmat* lenses, twin 300-watt lamps, polarizing filters and condensing systems. Also accepts accessory changer for viewing or projection of 2 x 2" (non-stereo) slides. $149.50† *Fed. Tax Included*



BRILLIANT, BIG SCREEN SLIDE PROJECTION WITH TDC STEREO-VIVID!

All the thrilling realism of stereo's deep, natural beauty comes to life! The famous TDC Stereo-Vivid Slide Projector provides the precision and light-power needed for really fine 3-D projection. Twin 500-watt lamps (larger lamps may be used); matched 5" f/3.5 *anastigmat* lenses; blower-cooling. Also takes 2 x 2" (non-stereo) slides. $175.00† *Fed. Tax Included*

COMING SOON—For both the TDC Stereo Project-Or-View and the TDC Stereo Vivid Projector—a tray-loading SELECTRON-STEREO-MATIC accessory . . . to select, show and refile stereo slides without ever touching by hand.

†Prices and Specifications subject to change without notice

THREE DIMENSION COMPANY
a division of Bell & Howell
3512 N. Kostner, Chicago 41, Ill.

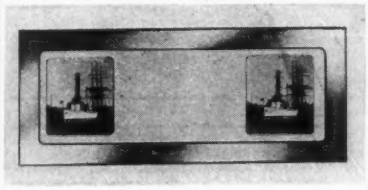
NEW PRODUCTS

(*Continued from page 34*)

film. Two models are available: one is designed for the Rolleiflex with f/2.8 Xenotar lens; the other accepts the Rolleiflex or Rolleicord with f/3.5 lens. Made in Western Germany. Price, $60. For more information, write: *Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y.*

Emde Binder for Stereo Mounts

Featuring film protection, the new Emde binder for Eastman Kodak Stereo Mounts is designed for hand viewing only. It consists of an aluminum frame and two pieces of very thin



glass. The stereo pairs are slipped between the pieces of glass and slipped into the frame. They're then ready for viewing. Price, for a box of 100 binders, with 200 pieces of glass, $14.50. For additional information, write:
EMDE PRODUCTS, INC.
2028 STONER AVE.
LOS ANGELES 25, CALIF.

Synctron Camera Mount

The Synctron 3A-2427-A Camera Mount, fitting many German and American cameras, is engineered to position any Synctron speed light far enough forward on the camera so there is no interference with range-

or viewfinder. The black and brushed aluminum mount, secured to the accessory clip by means of a small thumb screw, is said to be easily attached and removed. Price, $2.75. For more information, write:
DORMITZER ELECTRIC & MFG. CO., INC.
5 HADLEY ST., CAMBRIDGE, MASS.

La Belle Filmstrip Attachment

A new attachment for La Belle projectors now enables them to be used for 35mm filmstrip projection. The attachment consists of a film cartridge, film track, adjuster, film advance, and glass pressure plates to hold the pictures in true focal plane. After slipping the unit into the projector the

NEW TDC Stereotone

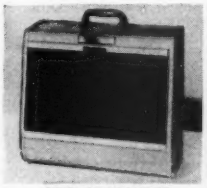
NOW enjoy a TAPE RECORDER with full range Concert Quality!

The only portable tape recorder with a big, round 10-inch "console-type" speaker, TDC STEREOTONE gives you the richest, clearest, most life-like sound recording reproduction you've ever heard on non-professional equipment! Treat your ears to high fidelity sound . . . treat yourself to the pleasure of easily recorded, never-to-be-forgotten concerts, songs, shows, voices, parties. TDC STEREOTONE's unique, professional-type VERTICAL design assures *professional sound quality and efficiency!* $229.50

Price and Specifications subject to change without notice

SELECTRIC CONTROLS
Finger-tip operation! 6 self-restoring, interlocked pushbuttons for easy, foolproof switching. Convenient control gives choice of two speeds. Instant remote on-off accessory.

PRECISION ACTION
Tape position indicator for quick, accurate program reference. Two flashing neon "beacons" give proper levels for recording. Fast forward and rewind. Electrical braking prevents spilling or damaging tape.



SELF CONTAINED
Sturdy luggage-type case of light-weight cast aluminum is functionally designed to contain entire unit and accessories. Carries with tape in instant operating position. Slide-away cover is self-storing.

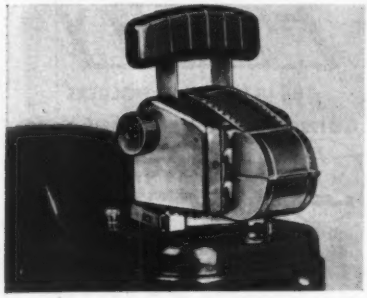
2-WAY SPEAKER
At last! A portable tape recorder with full, round 10" speaker. Mounted in hinged panel to project high-fidelity sound to the front or rear.

Ask your photo dealer for a FREE DEMONSTRATION

THREE DIMENSION COMPANY
a division of Bell & Howell
3512 N. Kostner, Chicago 41, Ill.

operator turns the adjusting knob until the first picture is framed on the screen. The strip is then advanced frame by frame, by pulling the film advance lever. Retraction of film, as well as advance, is also accomplished by this lever.

Operation is said to be smooth and frictionless. Film strips run in a smooth metal groove and pass between

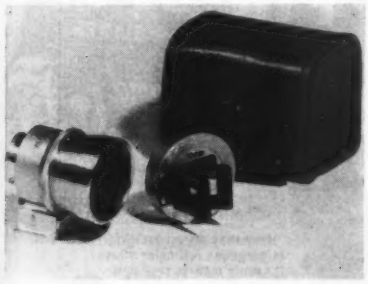


the glass pressure plates. There are no sprockets which might nick or damage the film.

For further convenience, the film cartridge is removable for storing the filmstrips. Price, $24.95. For additional information, write:
LA BELLE INDUSTRIES, INC.
OCONOMOWOC, WIS.

Accura Universal Finder

Designed especially for the Canon and Leica, the Accura Universal Finder shows the fields of view of 35mm, 50mm, 90mm, and 135mm lenses. The Finder fits the accessory clip of the



two cameras, and has parallax correction settings that are visible from above and behind. Parallax is corrected from three feet to infinity. Price, with leather case, $12.95. For additional information, write:
PHOTOGRAPHIC IMP. & DIST. CORP.
67 FOREST RD., VALLEY STREAM, N. Y.

Kodak Enlarging Guide

The new Kodak Enlarging Dataguide is a revised, dial-type device that's meant to take guesswork out of enlarging. It computes new exposure times for any change in magnification or lens aperture during enlarging, and makes allowance for the change in effective speed of papers at long exposure times. The Enlarging Dataguide is also designed to enable

(*Continued on page 38*)

Sid Caesar and Imogene Coca, NBC-TV Stars of "Your Show of Shows," Sat. 9 p.m., E. S. T.

Less work, more fun from the start with TDC's all-in-one slide Show of Shows!

Your very first slide show can be the best. No need to do without, put off buying, or pay extra for the important "extras" which ONLY TDC INCLUDES as original, factory-matched equipment with today's favorite slide projectors. When you take home a TDC projector complete with its own Selectron-Semimatic Slide Changer and Selectray, you are ready to enjoy the smoothest, speediest, easiest slide show . . . with every slide at its brilliant best . . . selected, projected and refiled *systematically* without extra effort! TDC MAINLINER "300" (Shown above) with SELECTRON-Semimatic and Selectray. Built-in blower cooling, 300-watt illumination, 5" coated *anastigmat* f/3.5 lens, helical focus, micro-tilt adjustment. $62.50†

SID and IMOGENE find out why the TDC SYSTEM is best...

TDC SELECTRAYS each keep 30 slides safe, clean, filed in perfect order—ready to show the minute each SELECTRAY is in the SELECTRON changer.
ECONO-type $1.00
CUSTOM-type $1.50

TDC SELECTRON CHANGERS provide finger-tip operation for your SLIDE SHOWS! Instantly select, project and return slides in order to the SELECTRAY. Semimatic . $12.50

AN EASY ALL-IN-ONE BUY—TDC DELUXE MODEL D with Selectron-Semimatic and Selectray. 300-watt, blower cooled, roller-bearing focus, 5" f/3.5 *anastigmat* lens. $69.50†

TDC STREAMLINER "500"
with Selectron-Semimatic and Selectray. Brilliant 500-watt illumination, Venturi-type blower-cooling, 5" f/3.5 coated *anastigmat* lens, gear focusing. $84.50†

FREE INFORMATION! Mail the coupon for illustrated literature on TDC equipment that interests you.

THREE DIMENSION CO., Dept. MP-4
a division of Bell & Howell
3512 N. Kostner Ave., Chicago 41, Illinois
Check the TDC equipment that interests you, free literature will be mailed.
☐ Slide Projectors (non-stereo)
☐ Stereo Viewing and Projection
☐ TDC Stereotone Tape Recorder

NAME .....
ADDRESS .....
CITY ..... ZONE ..... STATE .....

†Prices include Fed. Tax; Specifications and Prices subject to change without notice.

NOW AVAILABLE

for all 4 x 5 Press Cameras

The FAMOUS

Linhof

MULTIFOCUS VIEWFINDER

$84.00*

The Linhof Multifocus Viewfinder is indispensable for cameras with interchangeable lenses. It is the most ingenious and most useful accessory ever designed.

Whatever lens you decide to use, from 90mm wide angle up to 360mm telephoto, the Multifocus Viewfinder will give you the field as the lens sees it. And you will shoot with confidence because you'll know that with its effective parallax compensation, the image is correctly framed.

90mm up to 360mm

The Multifocus Viewfinder is actually a variable magnification telescope. It matches the angle of the lens, not by masking the field, but by varying the magnification of the image.

*Mounting Clip, $3.00

At Franchised Linhof Dealers, or write to:

KLING PHOTO CORPORATION
235 Fourth Avenue, New York 3, N. Y.
7303 Melrose Avenue, Los Angeles 26, Cal.

NEW PRODUCTS

(*Continued from page 37*)

photographers using a densitometer (or Kodak Densiguide) to compute exposure times from density measurements without making test strips. By means of the guide, density measurements applied to this computer are also said to be helpful in picking the correct paper for each negative.

Included with the Enlarging Dataguide are a data sheet and a small test negative for checking sharpness and steadiness of the enlarger. Price, 75 cents. For more information, write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

Heiland BC Flashgun

The new Heiland BC-Mite flash unit features two quickly interchangeable clips. With these, the unit fits into the accessory shoe of most cameras. The gun's narrow base avoids interference with viewfinders and rangefinders.

Other features include parabolic reflector, extension outlet, and quick assembly or disassembly. It uses a new and compact Heiland 22½ volt battery. Price, including cloth carrying bag, $14.95. For additional information write:
HEILAND RESEARCH CORP.
130 E. FIFTH AVE., DENVER, COLORADO

The Pentacon 35mm prism camera is now available with the Angenieux 50mm f/1.5 lens with pre-set diaphragm. This lens supersedes the 75mm f/1.5 lens which previously came with the

(*Continued on page 40*)

NEW

4 x 5 only $4.15 list

FIDELITY Custom

THE ULTIMATE IN HOLDERS

Compare these Features

STRONGER
All metal and tough composition. No wooden parts to break.

OLD NEW
THINNER
16% thinner, yet in perfect focus. Takes less space ..easier loading.

FILM HELD FLAT
ACCURATE
Rigid metal keeps holder flat...film exactly in focal plane.

PLUS...Beautiful, smoother finish. Solid color won't wear off. Sure-grip frame for safe handling. LIGHT WEIGHT...LIGHT TIGHT. All other standard Fidelity features. Backed by famous Fidelity Guarantee.

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8 FULL-COLOR SLIDES

by Peter Gowland

COMPLETE WITH 5-Power PLASTIC VIEWER!

Here they are...exciting PIN-UPS in gorgeous full-color slides. Lovely models revealed in all their beauty by Hollywood's most famous glamour photographer, Peter Gowland. 8 color slides, complete with fine quality plastic viewer that magnifies over 5 times! You'll be so thrilled...you'll want MORE!

Send Only $2.00

ADVENTURES IN COLOR
Box No. 2008, Hollywood 28, Calif.

Please rush 8 Pin-Up Color Slides complete with plastic viewer. I enclose $2.00 (cash, check or m/o). 5-day money-back guarantee.

NAME_____

ADDRESS_____

CITY_____ STATE_____

Pictures like these may pay your way to PARIS LONDON or BERMUDA

Westinghouse "People and Pets" Photoflash Contest offers you two week vacations for 2 in Paris—London, or Bermuda . . . Cash . . . and Camera equipment. 206 PRIZES IN ALL.

THIS is really a "no-holds-barred" contest. Any black and white flash-photos of people, or pets, or both, taken between now and May 31, 1954 with Westinghouse Flashbulbs are eligible. Pictures will be judged for general interest, composition, lighting, workmanship, and technical excellence. The judges are: Bruce Downes, Editor, Photography Magazine; Ed Hannigan, Editor, U. S. Camera and Jacquelyn Judge, Editor, Modern Photography.

So start taking pictures now, for the summer vacation of your life. You can send in as many entries as you like. For your convenience, there are entry blanks at your Westinghouse Photo Dealer. Pick up a few when you stop in to stock up on Westinghouse Flashbulbs. If he's out of blanks, write to the address below, or just make sure your name and address are clearly printed on the back of your photos.

1ST PRIZE

14 DAY VACATION IN PARIS and LONDON

for yourself and guest

or $2000.00 Cash

Prize includes: air transportation, hotel accommodations, sight-seeing trips.

2ND PRIZE

14 DAY VACATION in BERMUDA

for yourself and guest

or $1000.00 Cash

Prize includes: steamship passage, hotel accommodations, sight-seeing trips.

HOW TO ENTER THE CONTEST

SEND your photos to: Westinghouse Photoflash Contest, Box 340, New York 46, New York, postmarked no later than midnight, May 31, 1954. Submit as many entries as you want. Enclose the front panel of a Westinghouse Flashbulb carton with each entry.

Send only glossy prints made from single unretouched negatives. Do not send negatives. No toned prints eligible.

Any picture awarded a prize, of course becomes the property of Westinghouse.

Sorry, no entries can be returned.

3rd PRIZE 8 mm Bell & Howell Movie Camera and Projector.

4th PRIZE Stereo Realist Camera with flash attachment and viewer.

5th PRIZE 35 mm Kodak Retina IIa Camera with flash attachment.

6th PRIZE 35 mm Argus A-4 Camera and PBB Slide Projector.

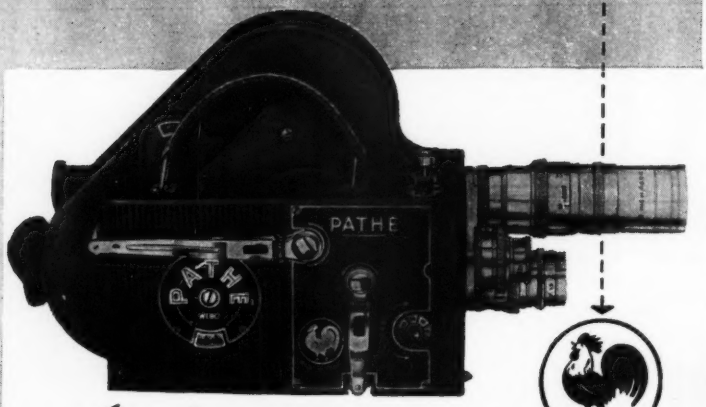
Next 100 Prizes Case of No. 5 flashbulbs.

Next 100 Prizes Gadget Bags.

YOU CAN BE SURE... IF IT'S

Westinghouse

THE ONLY 16mm EYE-LEVEL REFLEX MOTION PICTURE CAMERA AVAILABLE



Pathé DIRECTOR

What the motion picture world has adopted as an absolute must; what still manufacturers have recognized as an important advantage; is now available in a motion picture camera designed expressly for 16mm professionals and serious amateurs.

You see the subject exactly as it is being photographed. You see it through the very lens in use. Parallax is entirely eliminated. You compose more easily; you frame accurately; and you focus sharply, even during the actual shooting of the scene. This cannot be done with any other existing 16mm movie camera on the market today.

EYE-LEVEL REFLEX FOCUS

A feature formerly restricted only to the professional cinematographers now available in the Pathé "16". You sight directly through the lens in use *while it is in use!* You can follow focus—you see when the subject moves out of the depth of field — you can achieve perfect composition — from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures . . . no more chopped heads . . . no necessity for parallax correction—*there is no parallax.* All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.

In addition to the exclusive eye-level reflex focus system, the Pathé 16 offers you these professional features:

- Tri-lens Revolving Turret
- Variable Shutter for Wipes, Fades and Lap Dissolves
- Powerful Spring Wind Motor Runs 25 Feet of Film on One Winding
- Built-in Hand Crank for Manual Forward and Reverse Action
- Single Frame Device
- Accurate Frame Counter . . . Adds and Subtracts
- Automatic Footage Counter
- Vari-View Optical Viewfinder
- Weighs Less than 5 Pounds . . . Lightest in Its Class
- Accepts Single Perforated Sound Film
- No parallax—no guesswork—no more out-of-focus pictures—no more unexpected cropping

Priced at $450.00 less lens. No excise tax.

At your favorite camera store, or write for free folder. Dept. MP-4

DIRECTOR PRODUCTS Corporation

570 Fifth Avenue, New York 36, N. Y.

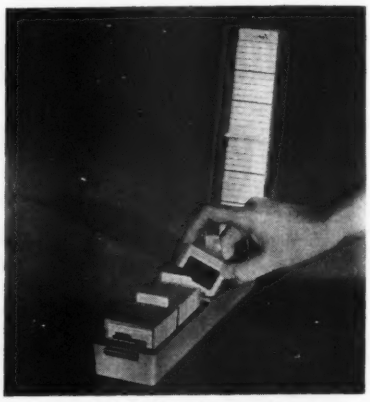
NEW PRODUCTS

(*Continued from page 38*)

Pentacon. Hard coated, the new lens has duplicate scales on its mount. Price, camera and lens, $359.50. For additional information, write: *Pentacon Corp., 705 Bronx River Rd., Bronxville 8, N. Y.*

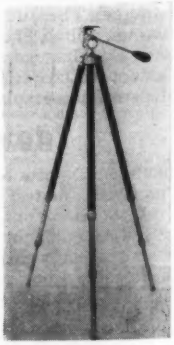
Kodak Slide File

The Kodaslide Ready-File provides storage for approximately 200 2 x 2 Ready-Mounts, or 100 Kodaslide Stereo Mounts. Built of polystyrene plastic, the Ready-File will also accommodate glass mounted slides, or a combination of 2 x 2's and Stereo Mounts. Four index cards permit filing



in six groups, and a removable index sheet is included inside the box cover. There's a sufficient number of index slots for filing in groups of three to one hundred. Price, $1.95. For additional information, write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

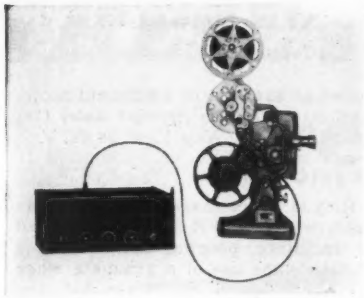
Rabrite Tripod



Called the Rabrite, a new three-section collapsible tripod recently has been introduced. It is made of aluminum and features a swivel pan head for ease of operation. Price of the Rabrite tripod is $15.95. Additional information is available from:
INTERSTATE PHOTO SUPPLY
28 WEST 22 ST., NEW YORK, N. Y.

Cinesone Sound Adaptor

The Cinesone is a device which converts any 8- or 16mm silent or optical sound projector for magnetic sound projection. The unit includes an adaptor which fits on the projector, a microphone, five tube amplifier, and six inch PM speaker. There is provision for regular recording and playback, and a



subduing feature as well. This operates by flipping a switch on the adaptor and permits a new track to be recorded over an old one without erasure. Price, complete, $199.75. The adaptor is available separately, for use in conjunction with a tape recorder, at $99.75. For more information, write:
FOTO CORP. OF AMERICA
169 LEXINGTON AVE., NEW YORK, N.Y.

New View-Master Projector

The new View-Master "Stereo-Matic 500" projector is designed for use with View-Master reels, and reels taken with the View-Master Personal stereo camera. It features a simple one-setting adjustment which focuses and registers the pictures automatically. According to the manufacturer,

once the first stereo pair has been adjusted, all subsequent pictures remain in focus and registration. Equal light volume through both lenses, and cool operation are provided by a single 500-watt light source. Construction is of die-cast aluminum. Price, $177.50. A carrying case is available at $17.50. For additional information write:
SAWYER'S, INC.
P.O. BOX 490, PORTLAND 7, ORE.

The new model BT Jen B-C pocket flashgun has been designed for use with the **Praktica.** This camera, as well as the flashgun, mount compactly on the Jen Universal bracket. Requiring no booster batteries, the Jen BT flashgun is equipped with a B-C battery, and is

(Continued on page 42)

The Greatest Achievement in SHUTTER DESIGN

RECTAFLEX

The Only Camera with a Jewelled Shutter Timing Mechanism

Rectaflex engineering has developed an entirely new concept in shutter design, placing this instrument years ahead of the field. For the first time, a camera shutter can be said to have achieved chronometer accuracy. This has been accomplished through the use of two time-proven techniques:

1 **GOLD PLATING** each intricate part, thereby producing durable, non-corrosive surfaces assured to last a lifetime.

2 **JEWELS** at all pivot points, thereby creating highly polished, friction-free bearings for smoother performance and long wear.

This is but one example of the advanced thinking that goes into the design and manufacture of Rectaflex cameras. There are 28 features in all, each conceived and developed with the same skill . . . and combined in one instrument to make it the greatest of all 35mm reflex cameras.

. . . Another First!

the RECTAFLEX ROTOR

The only still camera with a built-in, 3-lens revolving turret providing instant selection of lenses . . . unlimited scope under all conditions.

See both of these sensational cameras at your dealer, or write for full descriptive literature.

DIRECTOR PRODUCTS Corporation

570 FIFTH AVENUE, NEW YORK 36, N.Y.

PERFECT COLOR OR BLACK & WHITE EXPOSURES

as simple as A B C

with the New

NORWOOD DIRECTOR INCIDENT LIGHT EXPOSURE METER *Color-Matic*

The Only Meter with PERFECT COLOR CONTROL for Simplified Direct Reading When Taking Color Pictures

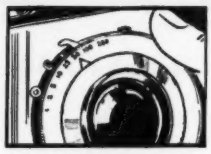
COLOR-MATIC Control provides the simplest, most accurate way of taking color pictures ever devised. No other meter can match the NORWOOD DIRECTOR for versatility — for color, black-and-white, stereo, still, movie. In addition to COLOR-MATIC Control, the new model features a new dial with larger, easier-to-read numbers. Of course, the PHOTOSPHERE and other famous features have been retained. And still only $32.95, with Photosphere, Photodisk, Photogrid and COLOR-MATIC Control.

"The Standard Of The Studies"

. . . And for Better Flash Pictures!

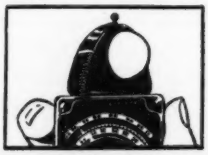
NORWOOD *Flashrite*, the world's only automatic exposure meter for flash photography $11.95

NORWOOD *Speedrite*, the world's only automatic exposure meter for electronic flash ... $11.95



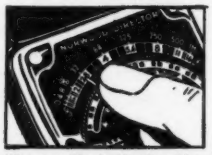
With COLOR-MATIC Control you set the camera at 1/50th second

A



You point the Photosphere at the camera position

B



The needle indicates the proper "f" stop for perfect color exposure

C

See Your Photo Store, or Write for Literature to

DIRECTOR PRODUCTS *Corporation*

570 Fifth Avenue, New York 36

NEW PRODUCTS

(Continued from page 41)

priced at $14.95. For additional information, write: *Jen Product Sales Co., 419 W. 42nd St., New York 36, N. Y.*

FR 8x10 Printray

Ridged ounce markings featured in the new 8 x 10 FR Printray are said to facilitate pouring solutions and eliminate the use of a graduate when preparing liquid chemicals for use. The solution is merely poured to the proper mark and water added to the appropriate level. Built of copolymer plastic, the Printray also features feet which are molded into the bottom of

the tray. These are offset in such a way as to permit rocking, and thus allow fingertip agitation. In addition, there are sturdy hand grips for carrying the tray when it is full. It's available in white, red, or black. Price, $1.65. Additional information is available by writing to:
THE FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.

New inner construction, now featured in the **Burgess photo-flash battery** line, is said to produce peak current and longer shelf life. Prices and sizes are available by writing: *Burgess Battery Co., Freeport, Ill.*

The Bell & Howell 122 Regent 8mm motion picture projector will now feature a **new carrying case.** Made of Royalite plastic, the case is two-tone gray and simulates leather in appearance. There will be no increase in price ($179.95). For additional information, write: *Bell & Howell, 7100 McCormick Rd., Chicago 45, Ill.*

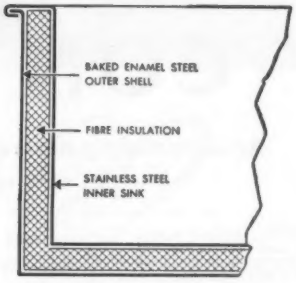
Jen-Dip blue coating, which balances the light output of flash lamps for use in conjunction with Daylight color films, **is now available in quart sizes.** A non-inflammable solution, it is said neither to drip nor rub off, and to take only a few seconds to dry. One quart will coat approximately 3,200 lamps. Price, per quart, $12. For a free exposure chart for use with Jen-Dip, and additional information, write: *Jen Products Sales Co., 419 W. 42nd St., New York 36, N.Y.*

THESE stainless steel sinks are *INSULATED*

Calumet Insulated Sinks

1. Film Developing Sink
2. Print Developing Sink
3. Combination Film and Print Developing Sink (Illustrated)

Model 600—Calumet Combination Film and Print Developing Sink—Constructed of Type 316 Stainless Steel. Inside dimensions, 24" x 60" x 4¾". Outside dimensions, 26" x 62". Height, 37". Price, $135.00 f.o.b. Chicago. (Splashboard and Duckboard available as accessories.)



Outer shell is separated from inner Stainless Steel Sink by ½" fibrous insulation.

Designed and built with your needs in mind

Calumet is proud to present three new insulated darkroom sinks. One is designed for film developing; one for print developing; and one as a combination film and print developing sink for single darkroom.

These sinks are constructed in three parts (see cutaway). The inner sink is made of Type 316 (18-8-MO) Stainless Steel; then comes a ½" layer of fiber insulation; then an outer shell of baked enamel steel. These sinks will not sweat, and will not transmit exterior heat to the tempered water in the sink when it is used as a jacket for tanks or trays. The sinks themselves are literally insulated water jackets.

Calumet Insulated, Stainless Steel Darkroom Sinks have been fabricated with detachable legs for ease in installation. These baked enamel steel legs have gussets 8" above the floor for installation of a shelf if desired.

Remember, for the finest . . . the very finest . . . in photographic equipment, look to "The Mark of the Chief"—Calumet!

Send for illustrated catalog showing the complete line of CALUMET equipment

Calumet Manufacturing Company

Dept. C, 6550 North Clark Street, Chicago 26, Illinois

MANUFACTURERS OF CAMERAS, PHOTOGRAPHIC PROCESSING, STUDIO AND LABORATORY EQUIPMENT

You can focus with GROUND-GLASS and RANGEFINDER simultaneously!

Area in inner circle shows critical rangefinder focusing

Area in outer circle for ground-glass focusing

The NEW

CONTAFLEX

An outstanding achievement in 35mm camera design . . . at a very attractive price

ZEISS TESSAR f/2.8, 45 mm lens in Synchro Compur shutter with speeds of 1 to 1/500 sec.

Fully synchronized for flash and strobe.

Proxar supplementary lens permits pictures as close as 10".

Film winding and shutter knob incorporates automatic picture counter and shutter release.

Camera back removable for easy loading and cleaning.

Uses 35 mm film in cartridges or bulk film in Contax cassettes.

PRICE $169

De luxe Eveready leather case, $12.50

Gives you ALL the advantages of ground-glass focusing plus the ultra sharpness which rangefinder focusing assures!

Focusing is done on an Extrabrite focusing screen at eye level, with the lens wide open. When you release the shutter, the diaphragm automatically closes down to the stop for which it was pre-set. You get the full illumination of a wide open lens for focusing. A great help in poor light.

View is seen in full picture size, right-side-up, unreversed. A circle in center of ground-glass contains area in which rangefinder focusing is seen. Both ground-glass focusing and rangefinder focusing take place simultaneously and automatically. And there is no parallax.

At authorized Zeiss Ikon dealers. Write for literature.

CARL ZEISS, INC., 485 Fifth Avenue, New York 17, N. Y.

Made by ZEISS IKON

IN THE U. S. ZONE OF WESTERN GERMANY

new photo books

1954 UNIVERSAL PHOTO ALMANAC, 260 pages, Falk Pub. Co., Inc., New York, N. Y. Price $2.50.

The pages of this year's Almanac are much larger in size than in former years. Moreover, the pages are held together with a plastic binder which allows the opened book to lie flat on a table for easy reference. In addition to a well organized formulary and data section of approximately 75 pages, the book contains a portfolio of selected pictures from *Life* Magazine and an even dozen illustrated feature articles on subjects ranging from fashion photography through stereo projection and movie editing to newspaper photography and picture selling. Picture-wise, the photographs drawn from the files of *Life* Magazine are naturally the most dramatic item in the book. The text portion, however, is not only readable, but is, for the most part, generously filled with solid, useful information. In brief, this year's Almanac is about the best thus far produced in the series.—A.A.

35MM PHOTOGRAPHY, Approaches and Techniques with the Miniature Camera, by Jacob Deschin. 192 pages, 115 photographs. Camera Craft Publishing Co., San Francisco, Calif. Price $5.

Not since the first *Leica Annual*, or Paul Wolff's wonderful books, or Morgan and Lester's *Miniature Camera Work* has anyone essayed as thorough, as penetrating, and as helpful an approach to a how-to-do-it-including-the-thinking book on small camera photography. Jacob Deschin, Camera Editor of the New York *Times*, does exactly what one would expect of him.

I spent an hour looking at the pictures, and came up with three conclusions: (1) A bookbuyer will be concerned with the pictures, and how well they help to tell the story, even before he reads the text. These pictures set the mood quite well. (2) Few books do so well in showing fine, fine pictures. (3) There are omissions in the pictures—certain kinds of pictures are a little overshown; a few more early examples of the first big boom in 35mm photography (20 years ago, and how time flies) would have given far better perspective for a book that may well last a decade or two. These pictures are a bit too current.

Then I read the book, marvelling at its completeness (it is not a big book) and its genuine ability to make photographers think. It discusses the cameras—from lenses to gadgets. It handles the techniques—from holding the camera steady to binding slides or enlarging. And it gives the reader as good a start as he can find in any such book on understanding the medium—the 35mm medium.

(*Continued on page 46*)

If you pay more
you may just be
buying "frills"!

...see the amazing GRAFLEX 22 with many important features of cameras twice the price!

- Ground glass focus with built-in field lens.
- F/3.2 viewing lens—gives clear image right to the edges of the ground glass.
- Coated, color-corrected 85 mm. Graflex F/3.5 taking lens in Century Flash X-F-M shutter (1/10 to 1/200), color-coded to show proper flash setting.
- Self-erecting focusing hood—with critical magnifier and eye-level sportsfinder.
- Convenient side focusing knob. Depth of field scale. Speedy push-button film loading.

(Prices subject to change)

Yes, you can pay more for a twin-lens reflex camera. But the big question is—will you be getting anything *extra* in terms of the pictures it will take?

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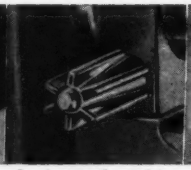
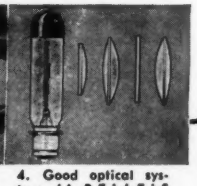
1. A good slide changer — one that accepts all mounts, holds slides firm in focus plane, ejects cleanly. LA BELLE'S CHANGER does this *automatically* . . . automatically re-stacks slides, too! You touch a single control, no slides.

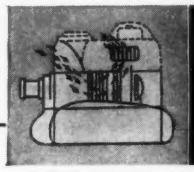
2. A positive, simple, easy - to - find - in - dark tilt control. LA BELLE'S TILT CONTROLS include master control and finger-tip wheel that can be located simply by placing hand on machine.



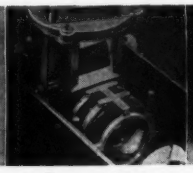
3. A smooth, quiet, wobble-free lens focusing mechanism that will stay put where set. LA BELLE'S "MICRO - FOCUS" KNOB adjusts to the nth degree of picture sharpness, holds focus forever and saves touching lens. *Exclusive.*



4. Good optical system. LA BELLE'S PRECISION SYSTEM assures you no dim spots or blurred edges. *Lenses are warranted perfect, graded higher than those in other projectors.* And ONLY LA BELLE can use the new Somtar f/2.8 speed-lens.



5. Reasonable coolness. LA BELLE'S TURBINE COOLING is coolest on market — and it blows the hot air away from the operator. Single "Master Safety Switch" for turbine and lamp eliminates dangerous overheating.



6. Easy maintenance: accessible interior, readily removable bulb, optical system which can be cleaned without special tools. LA BELLE HAS ALL THESE. (Coast-to-coast service stations.)

7. A good, sturdy, dust - and - waterproof carrying case. LA BELLE CASES hold "Safety File" slide magazines, lens, cord and projector safely and conveniently — are handsomely streamlined and finished like fine luggage.

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NEW PHOTO BOOKS

(*Continued from page 44*)

Mr. Deschin really does have a sense of the relationship of technique, in the broad sense, and approach to subject matter. If you're willing to work through the book and apply its hidden truths as well as its obvious statements and restudy your work, you cannot fail to become a better photographer.

A few readers will be able to get an extra pleasure out of the book. You know the kind—the camera club technical hounds who debate fine points after the meeting is over. They will be able to get started on all kinds of enchanting excursions into optics, chemistry, and useful practicalities. A few of them will also be able to split hairs with great glee, for there are certain errors in the book. Mr. Deschin, I am sure, would say that they came about from simplifying, from keeping it short. Most of them could never lead a young photographer astray; a couple might puzzle him for a few minutes—as in the explanation of hyperfocal distance. Perhaps they are errors of language rather than fact. This is not a beginner's book—yet somehow it will be workable for almost every level of reader. —JOHN R. WHITING

MEINE TIBET BILDER (My Pictures of Tibet) by Heinrich Harrier, 165 photographs, 9 in color, in German. Published by Heering-Verlag, Seebruck am Chiemsee, Germany. Distributed by Rayelle Foreign Trade Service, Philadelphia. Price $5.95.

Faraway Tibet lies behind mountain fastnesses, wrapped in mystery.

Occasionally some hardy traveler gives us a glimpse of this Shangri-La. This book provides one of the finest and most revealing glimpses of this sort.

The 165 photographs, 9 in color, are extremely well done. They show the people, their religious ceremonies, daily activities and the rugged beauty of the Tibetan landscape. Many of the black and white shots are double-page spreads.

The author, who spent seven years living at the court of Tibet's ruler, the Dalai Lama, writes with understanding and authority about the Tibetans, their religion, culture, art, industry and politics.

Since the book is written in German, a knowledge of that language is essential.—N. R.

THE RETINA WAY, by O. R. Croy. 239 pages, many illustrations. Focal Press, London. Price $3.75.

Writing books concerning specific cameras has become quite the fashion. O. R. Croy, a newcomer in the field of manuals, is a leading German photographic periodical editor. The manual which he has written will be helpful to even the most knowing Retina user.

(*Continued on page 48*)

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NEW PHOTO BOOKS

(*Continued from page 46*)

Croy covers handling the camera under different conditions—even taking pictures in aquariums. He has limited himself to discussing only the picture-taking aspect of photography—exposure, camera handling, flash, filters, close-ups, loading—and has wisely left film processing out.

Comparison with the smaller, less expensive W. D. Emanual Retina Guide is inevitable. Emanual is a bit more critical of the camera. Croy is more enthusiastic and has a much larger book to cover various uses of the Retina in a more expanded style. Both books make extensive use of drawings to cover handling and loading the camera. Although these are quite well-drawn, a Retina owner is liable to find the exact handling of the camera as shown in the drawings to be rather difficult when actually put to the test. It wouldn't be a bad notion for Retina owners to have both books.—H. K.

THE WORLD OF VAN GOGH, photography by Emmy Andriesse. 150 black-and-white illustrations and photographs. British Book Centre, N. Y., Price $4.95.

The World of Van Gogh marks still another book on the great painter of Dutch origin. It bears little similarity to other works on this artist. The book's purpose, the reader is told, is to retrace the path of Van Gogh's travels and sites of work. It is not a studied documentation of people and places deeply buried in time and history. The photographs cannot be misinterpreted as a mere pictorial attempt to record the reality of location in which Van Gogh worked. Rather this is a creative photographer's attempt to capture the spiritual and emotional stimuli from which the artist took inspiration.

The photographer, Emmy Andriesse, whose untimely death at thirty-nine left her project incomplete, nevertheless did find many of the spiritual and aesthetic inspirations that undoubtedly affected Van Gogh's work. To see a black-and-white photograph attempt to transcend its documentation of locale and reach toward compatibility with a great artistic spirit is wholly exciting. True, the experience is not sustained throughout the breadth of the book but the intimations are there and the honesty of purpose never allows itself to be questioned.

In her travels, Miss Andriesse, as did Van Gogh, moved freely among the people she loved, felt the heat of the overhead sun in Southern France, captured the moving wheat fields, delighted in nature. And always there were the people, as the painter had seen them, moving about in their daily tasks and trades, resting and toiling against the timeless backdrop of the earth.

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(*Continued on page 50*)

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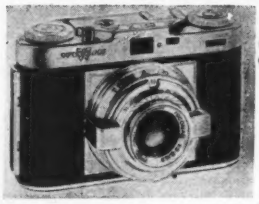

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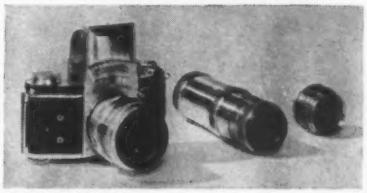

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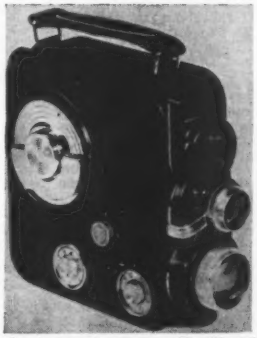

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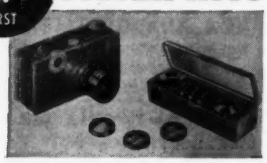

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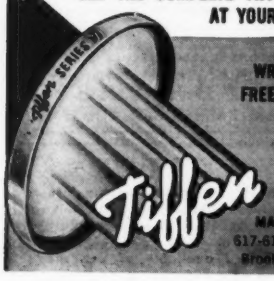

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NEW PHOTO BOOKS

(*Continued from page 48*)

photograph's content against that in a painting is afforded on almost every page. When appraising both approaches, you may feel the stranglehold of the mechanical limitations of the camera. But at the same time, you can gather greater confidence in seeing the photographer surmount these limitations. The identity of expressive need, the use of the uncompromising selective eye, and above all, the singularity of dedication of the person wishing to make a creative statement stands out with sharp outline in both media.

Throughout *The World of Van Gogh* the letters of the painter to his brother Theo provide descriptive material to coincide with each photograph. Often, they provide the clue that unlocks the photograph and reveals the degree of artistic penetration by the photographer. The lack of color photography in the book will undoubtedly disappoint many readers. If you view Van Gogh's world in black-and-white only, you neglect the painter's greatest and most compelling gift.

Much credit must be given to Dick Elffers, Emmy Andriesse's husband, for assembling and presenting clearly her work after her death. The text is printed in three languages, German, French, and English. Coupled to the text are the photographs, in themselves a universal language, explorations of a photographer seeking out those magic values that create everlasting art out of self-expression.

—LEONARD BALISH

MICROSCOPY FOR CHEMISTS, by Harold F. Schaeffer. 264 pages, illustrated. D. Van Nostrand Co., N. Y. Price $4.50.

While intended primarily as a textbook for use in the laboratory, *Microscopy for Chemists* should be a gold mine of information for the microscopist, chemist, and photographer.

There is little in microscopy that isn't at least touched upon. The lenses, construction, use and care of the microscope are explained in concise detail and such important aspects as illumination, polarization, and photography are covered. The chapter on lenses is written in a most understandable manner and should be of great interest to the photographer wishing a knowledge of the theory of optics.

Many fact-crammed pages deal with the use of the microscope in chemistry. Mr. Schaeffer explains many procedures involving the microscope and its accessories. Included are how to determine the refractive index of organic liquids and crystalline substances, how to determine melting points, how to make qualitative and quantitative analyses of organic and inorganic substances. The second half of the book is devoted to practical exercises with explicit instructions on the use of all in-

(*Continued on page 104*)

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accent your color

You don't need gobs and gobs of color to produce provocative color photographs. Often a brilliant bit of color contrasted against more subtle pigments will yield startling results. Here, three photographers, using such technique, show what can be accomplished.

▽ ***Rose*** **was produced by New York photographer, Burt Owen. Californian, Peter Gowland, made photo of** ***Legs.*** ▷

rose

Burt Owen had always been fascinated by the simplicity and beauty of yellow roses and decided to photograph one in an interpretive manner. While scouting around for likely subject matter to go with a single rose, he came across a black-and-white print made previously for a fashion assignment. He had printed in the eyes and mouth only, with just a suggestion of the nose. First he placed the rose over one eye. But the picture still seemed to lack some extra spark. After trying various arrangements, he hit upon the idea of a teardrop in the other eye. It seemed just right but still left enough to the imagination. Technically the picture was quite simple to make. His Primar Reflex was loaded with Kodak Ektachrome Film, Daylight Type. He placed the black-and-white photograph with rose and water tear on the floor where soft daylight filtering through a living room window required an exposure of 1 sec. at f/5.6 with the camera on a tripod. A small extension tube allowed the camera to be focused at the shorter than normal distance. Blue cast over the picture was caused by the bluish quality of sunless daylight.

legs

West Coast photographer Peter Gowland is famous for his pictures of glamorous women. He is equally adept at photographing ballet. The problem was the usual photographic stumbling block: create something different, something dramatic. Gowland planned to isolate a dancer's legs against a jet black background. The main point of interest would be a pair of bright red toe shoes. The problem was to find a pair of legs capable of holding a point without showing the tensed muscles found in many ballerinas' calves. Screen dancer Joan Larkin was chosen. Gowland loaded his 5 x 7 view camera with Kodak Ektachrome Film, Type B and lit Miss Larkin's legs with two 500-watt 3200-degree Kelvin spotlights. A black background was left unlit. Exposure was 1/2 sec. at f/8 using a 14 in. Ektar lens.

reflection

Although a few years ago reflection photographs in color were a rarity, today they have become quite common. There is always room, however, for the slightly different, intriguing one. Relang picked a chromium globe for her reflection photograph. Using it as a main object she put to work her knowledge of design acquired shooting fashion photographs. A gloved hand resting on a surface for support held the globe aloft against a cloudless sky. To break the line of the globe's rim and to add an accent of color, Relang fixed a red rose atop the ball and adorned the large face of the globe with a sprig of leaves. She placed her Rolleiflex slightly below the level of the ball to avoid having the camera's reflection show on the mirrored surface. She closed down her lens to f/11 and focused on the front surface of the globe. This small opening registered the leaves and gloved hand in ample focus while the 75mm lens's depth of field was sufficiently great to reproduce the two girls in the reflection sharply. The calculated exposure was 1/10 sec. using Agfacolor film with a 35mm Rolleikin adapter.

△ Using enough props and people for a movie, Zieff made this spy spoof for an ad. Deardorff camera, 1/5 second, f/16.

For fun Zieff bounced flood lights off a reflector, ▷ caught this glassy stare. Rollei, 1/5 second, f/11.

HOWARD ZIEFF, THE LIGHT TOUCH

BY STANLEY H. BROWN

"THE PEOPLE in my pictures always seem to be a couple of inches off the ground." That, says Howard Zieff, is what makes his commercial illustrations sell. And a look at some of his work shows that figuratively, as well as literally, his statement accurately sums up the style and quality of his photography.

Fresh, animated, airy, frivolous are the kind of words you would be likely to use in characterizing Zieff's pictures. And the overriding element can best be described as the light touch. Though Zieff takes his work as seriously as any man, there is often a built-in humor to it, not to mention the kind of dollars-and-cents appeal that has landed him assignments from such substantial names in advertising as Ford Motor Co., Helena Rubinstein and Pond's cosmetics, Esso Standard Oil Co., Pacific Sheets, *This Week, Good Housekeeping* magazine, and plenty of others in that bracket.

"Photographers always seem to be asked for their gimmick or secret," Zieff says. "For myself, I can't say that I inject the light touch here or there when I make a picture. It actually doesn't work that way. A photographer's work usually reflects his individual attitudes toward life.

Zieff illustrates *Casey At The Bat*

". . . Cooney died at first, and Burrows did the same

. . . once more the spheroid flew . . . 'Strike two.'

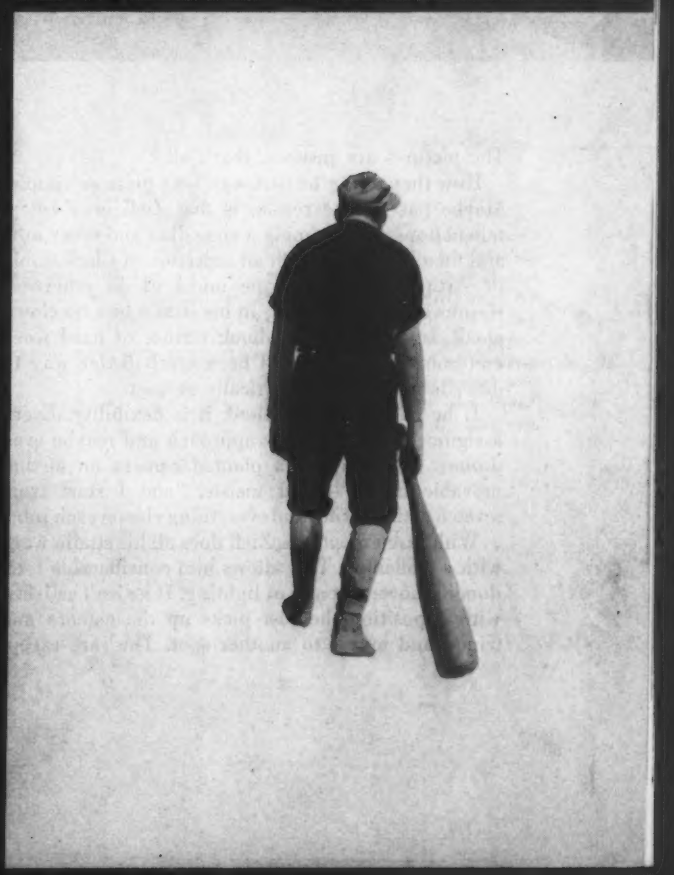
The sneer is gone . . . teeth . . . clenched in hate

[Casey] lightly doffed his hat

'Strike one,' the umpire said

. . . the pitcher holds the ball, and now he lets it go

. . . no joy in Mudville—mighty Casey has struck out."



The pictures are just me, that's all."

How they get to be that way isn't quite so simple. Maybe part of the reason is that Zieff once entertained hopes of becoming a comedian and every now and then breaks out with an imitation of Clark Gable or Arthur Godfrey in the midst of an otherwise serious conversation. But in his studio he's no clown at all. In fact, the copy-book virtues of hard work and concentration would be a much better way to describe him, photographically at least.

If he has a secret method, it is flexibility. Every assignment means a new approach and maybe even dozens. "I never use a planted camera on an immovable tripod," Zieff insists, "and I start from scratch with lighting and everything else on each job."

With rare exceptions, Zieff does all his studio work with a Rolleiflex. This allows him considerable freedom of movement and of lighting. If he isn't satisfied with a position, he just picks up the camera and tripod and moves to another spot. The rare exceptions come because of a client's preferences, or for shots where distortion might be troublesome. Then he uses a 5 x 7 Deardorff view camera with a 4 x 5 adapter. But even with a larger camera Zieff tries to get as much freedom of action as possible. Though he has taken pictures with a Speed Graphic, the only other camera he makes much use of is the 35mm Nikon. And that is reserved exclusively for natural-light work such as the recording sessions he shoots for Columbia Records.

A typical assignment for Zieff requires considerable planning before a shutter is ever clicked. In a sense a commercial illustration is more like a small-scale movie production than it is like the kind of thing an amateur might take. The assignment may come to him as a bare idea, or as a finished layout. In either case the next step is to book models, and for Zieff's light touch, this casting may be especially critical. Assembling the necessary props—they can

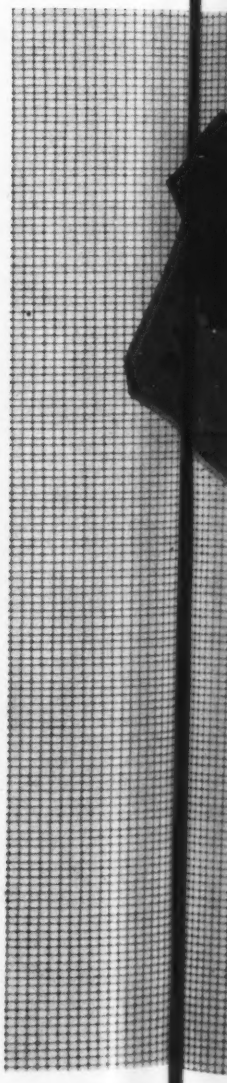
(Cont. on page 121. For more pictures turn page.)

◁ After working with entertainers Eddie Bracken and Carol Channing at a Columbia recording session, Zieff brought them up to his studio. Light came from an overhead bank. Rolleiflex, 1/25 sec. at f/11.

Eleven hours, five electronic flash units, fifteen hats, and Mary Ellen Terry produced 500 shots including one at *right*. Speed Graphic, f/11. *Below*, paintmaker wanted boy and girl in home-painting pose. Zieff produced this whimsy with his Rollei. F/11, 1/25 sec.

Dancer Terry again in an ▷ early shot "just to see how she would look" to the Rollei. F/11 and 1/5. *Right, page 63*, Zieff photographed violin playing wrestler wearing toupee. Light was bounced off ceiling. "It was easy. Who could pass up a combination like that." Speed Graphic at f/11, 1 sec.

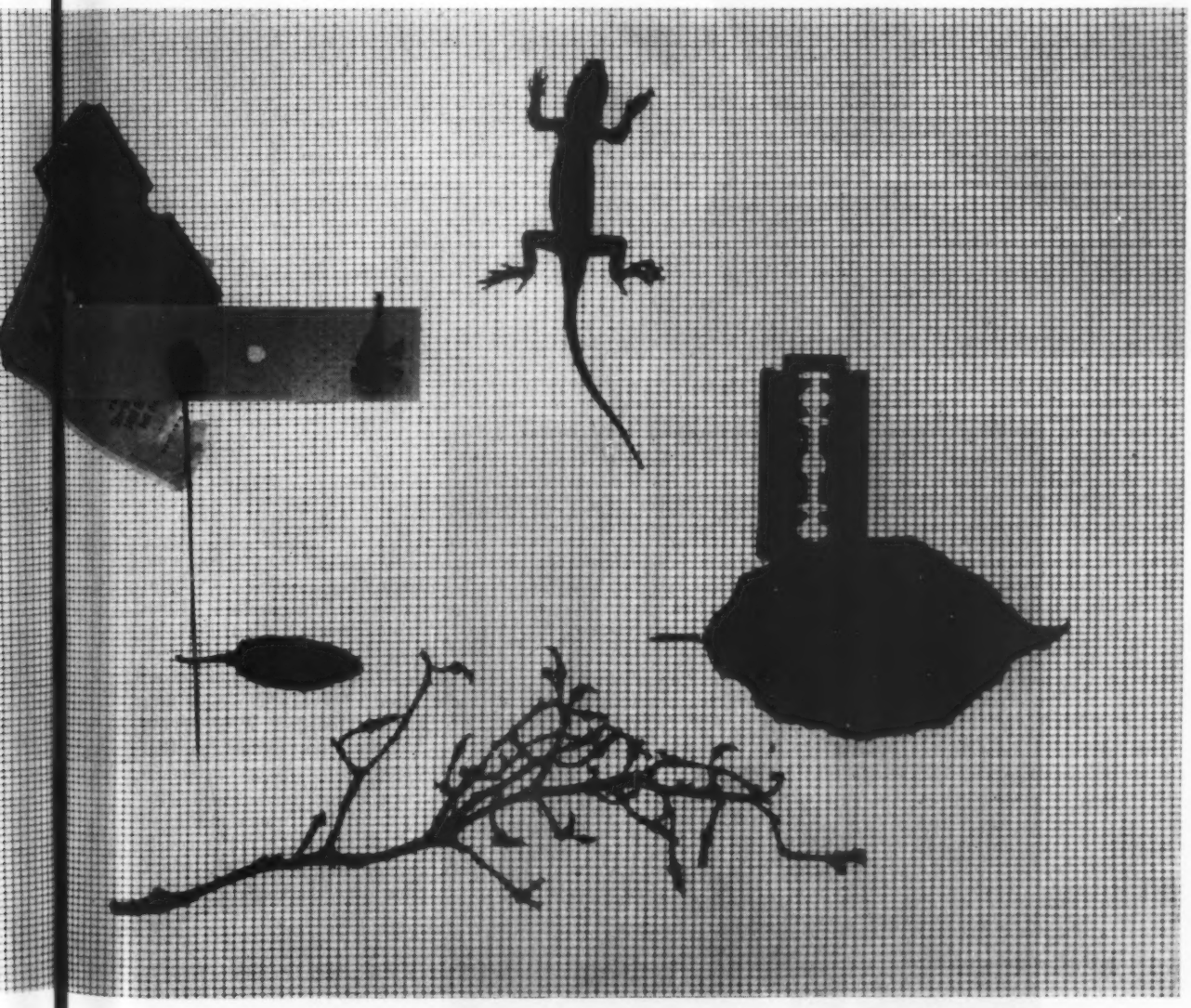
PORTRAITURE. Silhouette, three-quarter view or profile. These are some of the ways you can pose your model in a windowsill studio. To make shot above White combined dramatic silhouette with interesting pattern background. Exposure was made with a Rolleiflex at f/11, 1/100, using Super XX film.



ABSTRACTS. A window screen makes a novel background for design pictures. Once you've collected enough interesting small objects they can easily be fastened to window screen with transparent cellulose tape. With screen in window, and light coming from behind objects, White shot at f/16, 1/2. Rollei on a tripod.

windowsill studio

OWN a 40-foot-long studio complete with skylight and 50,000 watts of floods and spots? No? Well, you probably have a window handy and every window has a windowsill. Within the small confines of this space you actually have a complete studio once you add a camera and tripod. Jerry White, who does own a professional studio, prefers to do some of his work in his windowsill studio using natural light as his sole source of illumination. Some of his pictures are shown here and on the next two pages. Like White, you can get an amazing variety of photographs with such an inexpensive setup. For a change of pace try shooting some pictures by indirect light from north and south exposures, others by east and west sunlight which will provide greater contrast, unless the sky is overcast. To modify this harsh light (or to eliminate a disturbing background), you can always place a thin sheet of tracing paper between the window pane and subject. In any case, with no lighting equipment to fuss with you can concentrate your eye on the important business of arranging subjects and taking pictures.—C. A.



PETS. If you own a pet, your picture possibilities by windowlight are endless. Keep your camera on a tripod, focused and with the shutter set. This way you can devote most of your time to posing the cat or dog. When trying to pose the animal so that more light strikes its face, a long cable release will give you freedom of motion to pose and almost simultaneously shoot the picture. Rolleiflex was used at f/5.6, 1/50 sec.

FASHIONS. An out-of-place setting often gives a picture added interest, as in this fashion shot by White. To heighten the delicacy of the girl's wedding gown, White photographed her in an empty, grimy room. Bright sunlight poured in from the window, illuminating detail in the gown. The windowsill became a convenient foot prop. Exposure was at f/5.6 and 1/2 second, with Rolleiflex camera firmly on tripod.

STILL LIFES. Flowers such as this hibiscus have a delicate look when photographed by daylight coming in through a window. A thin sheet of tracing paper between window pane and subject matter diffused the rather harsh, intense sunlight. Objects were placed so they were lighted from the side. With Rolleiflex on a tripod, White shot down on subject slightly. His exposure: f/16, 1 sec.

how to use Electronic Flash

ELECTRONIC FLASH FROM A TO Z, PART III . . . by CHARLES HELLMAN

ELECTRONIC FLASH comes close to being the ideal artificial light source. Its short, intense burst of daylight type illumination permits us to capture on film action of split-second swiftness, or to obtain portraits with natural expressions, exquisite texture, modeling and detail.

When such a light can be had in portable form, with a long and dependable life expectancy, and at moderate cost, no photographer can afford to be without accurate information about it.

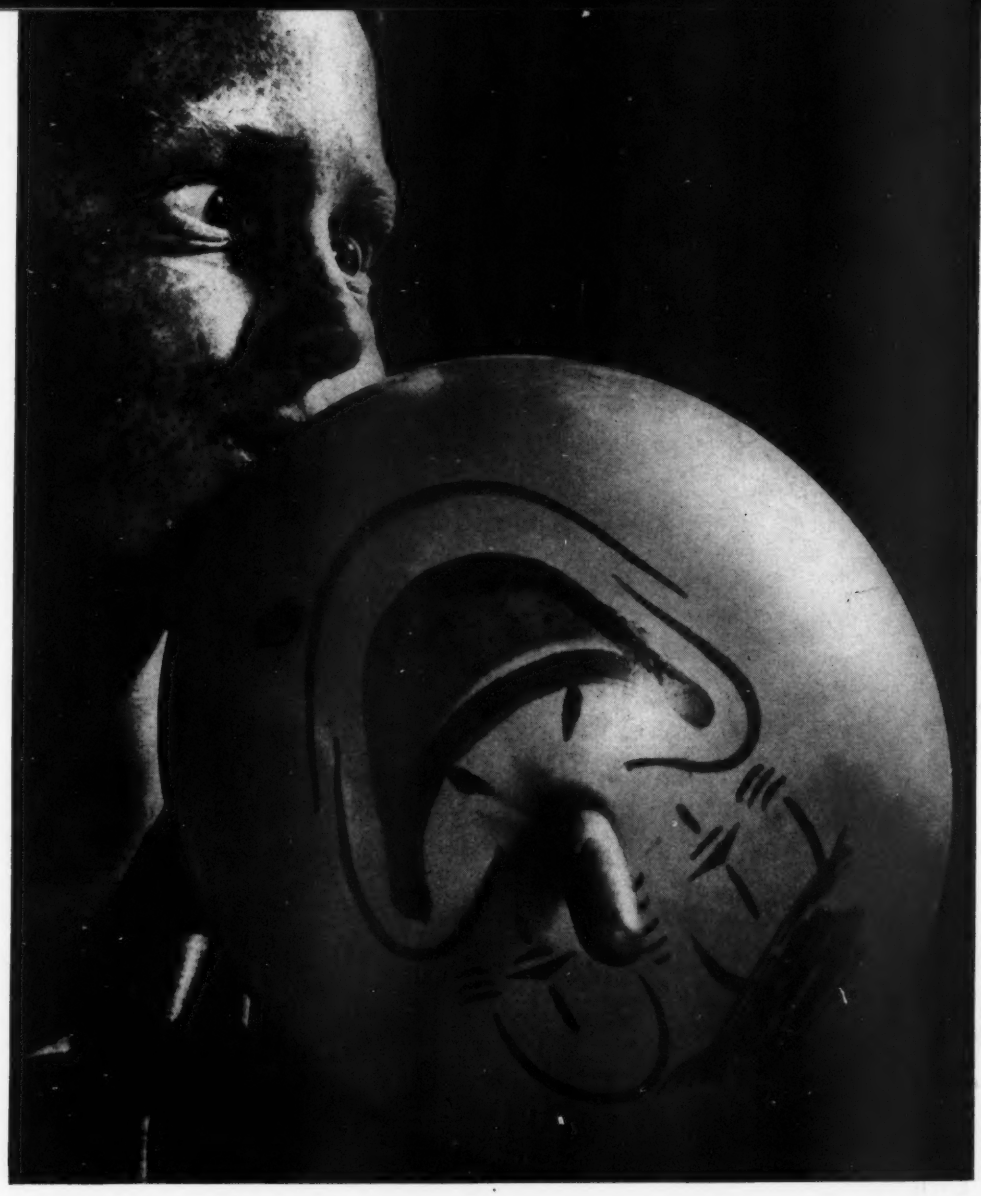
The principles of electronic flash were fully explained in the February issue (*Electronic Flash from A to Z*). In the March issue authoritative information was given on *How To Buy an Electronic Flash Unit.* It is assumed that you have read both articles. This article will go into details of the practical applications and use of speed lights. The information is intended primarily for users of portable and semi-portable outfits, although a certain amount of it would apply even to the biggest and most expensive studio units. We believe that it will help you to get the greatest utility and satisfaction from your electronic flash equipment.

Which is the best film? Very little accurate information on this subject has been published. However, two things are desirable in black-and-white films to be used with electronic flash: high speed, and the ability to produce brilliant negatives. Many films which behave one way under normal photographic conditions display different characteristics with electronic flash. (This is due largely to a phenomenon called "reciprocity failure" which will be discussed more fully below.) For example, take Ansco Superpan Press, a high speed film, normally one full stop faster than Isopan, a medium speed, fine grain film. Yet they show almost equal speed when used with speed lights. Because of its finer grain, Isopan is the best choice among Ansco sheet films. In the roll films Superpan Press would be the fastest; Supreme, only a little slower, is recommended if enough light is available as it shows less graininess. Supreme would be a logical choice in 35mm (Ultra Speed Pan is faster but shows much more graininess).

Among Kodak films Super Panchro Press Type B gives the best results of the sheet films. There is a wide choice in roll films. Surprisingly, Verichrome is about

Action Stopping Power

Best known and most spectacular use of speed light is to stop violent action. In fact, it was first developed by physicists for just that purpose. Although it has now become a useful general purpose illuminant many people still think of electronic flash only in terms of such shots as this one by Benn Mitchell. He used a twin-lens reflex, Super-XX film and a 90 watt-sec. portable with the lamp off the camera, to the left. The lighting was so contrasty and there was so much of it that moderate development gave sufficient negative contrast; he used Microdol (20 min. at 68° F.).



Two Lights, One on Extension

If your electronic flash unit has an outlet for an extension, by all means buy one and use it. Particularly for portraiture, the improvement in modeling, flexibility and generally higher quality results will more than pay for the cost, which is moderate. Benn Mitchell (Super-XX, reflex camera, 180 watt-sec.-flash) used the extension up close to throw the strong sidelight, diffused the camera light so it would be just a fill-in. Here again, by adroit lighting, Mitchell achieved sufficient contrast to permit 20 min. development in Microdol.

When an extension is added, there are two lamps to divide the energy in the power pack, and the light output is divided between them. The guide number for each lamp then is reduced to 0.7 of the guide number for one lamp alone. Most modern low voltage (500 volts) units, such as the portable used here, have an effective flash duration of about 1/2,000 sec. for a 50 watt-sec. unit, about 1/1,000 for 100 watt-sec. types. When an extension is used with a 100 watt-sec. unit, there are two paths for the capacitors to discharge into. This shortens the effective flash time to about 1/2,000 sec.

equal in speed to Super-XX when both are exposed to electronic flash; Plus-X is also used successfully and is recommended. Among the 35mm films Super-XX was long thought to be the fastest with electronic flash but many photographers have found that they get just as much speed out of Plus-X. Since Plus-X shows less graininess (an important factor) it is recommended.

Ilford films apparently have different emulsion characteristics than Ansco and Kodak products. According to Ilford Ltd., those Ilford films which are the fastest for ordinary exposures are also the fastest when used with speed lights. HP3 is the most widely used emulsion in sheet, roll and 35mm sizes.

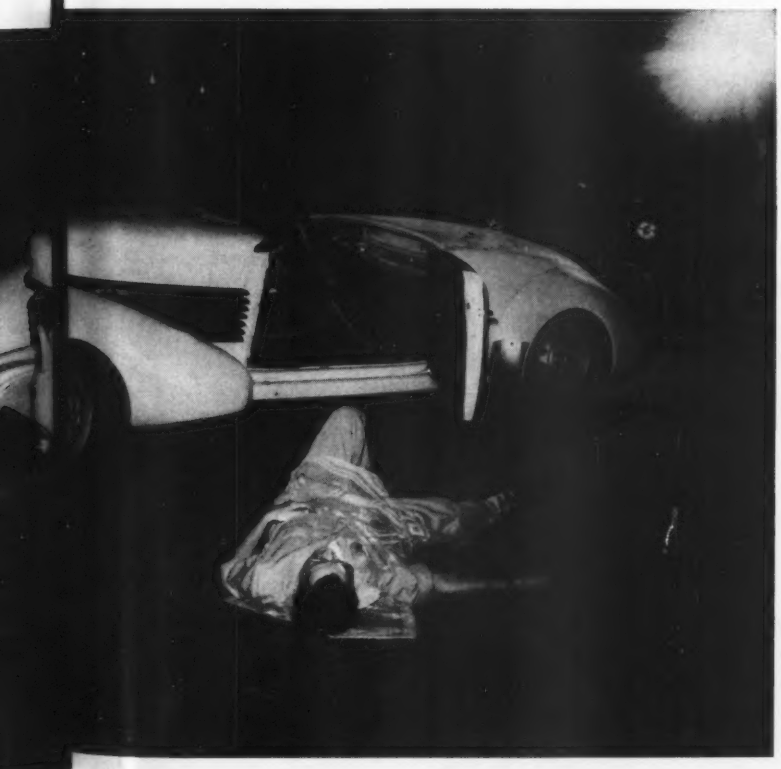
Of the DuPont films, only sheet film sizes are generally available in camera stores. High Speed Pan Type 428 is the best choice for speed.

Although the films listed here are those which give the greatest speed with electronic flash, almost any standard black-and-white film can be used. This is particularly true where lots of light is available as in portraiture. Then the choice to make is the finest grained film which will give you the desired exposure with your equipment.

No matter which type of film you use, make sure it's fresh. Outdated films, or those nearing the expiration date frequently may be used satisfactorily with normal daylight exposures. However, they are likely to fail badly with electronic flash, and are subject to excessive fogging with the longer-than-normal development usually necessary with films exposed by speed light.

How should films be developed? Films exposed to electronic flash should be developed in soft working but powerful formulas such as Kodak DK-60a and Ansco Permadol (for sheet films and large roll sizes); Kodak D-76 or D-23, Ansco Normadol, Edwal Super 12 (for small roll and 35mm films). Both ultra fine grain developers and quick acting dynamite soups (such as paper developers) should be avoided. Recently, a developer has been marketed under the name Strob-X which is said to be specially designed for electronic flash work. It is similar in its action and gives about the same graininess as the D-76 or Normadol types, but the developing times are much shorter.

In most cases, films need to be developed 30 to 50 percent longer than normal. Here's why. Ordinarily, if daylight conditions call for an exposure of 1/25 sec. at f/16, we can produce the same result on the film with equivalent exposures of 1/50 at f/11, 1/100 at f/8, 1/200 at f/5.6 or 1/400 at f/4. This reciprocal relationship breaks down, however, when exposures get as brief as 1/1,000 sec. or less, and that phenomenon is called "reciprocity failure." The common result is extreme loss of contrast and, sometimes, noticeable loss of film speed. Most of the modern speed lights give flashes on the order of 1/1,000 sec., although some go



Two Lights, One a Slave

A speed light slave unit is a complete, self-contained electronic flash unit which may be fired from a distance simply by flashing a bright light at it. A photoelectric cell then actuates the slave. Nothing could be handier for the photographer who needs lots of light, far from the camera, without stringing extension wires. Here, Frank J. Riemer, Jr., of the Milwaukee *Sentinel* had a 100 watt-sec. portable on the camera. Its flash set off simultaneously the 100 watt-sec. slave portable held by an assistant. He used Super Panchro Press Type B film with vigorous development. If both lights had been directed at the same point, guide number would be raised to 1.4 that of one unit alone. Theoretically, unlimited numbers of slave units may be set off by one synchronized flash, thus illuminating huge areas.

One Flash, on the Camera

For most flash-on-camera pictures of individuals and small groups, even a 50 watt-sec. unit gives more than enough light for black-and-white films. However, since lighting is flat, resulting negatives usually need some plus-development to pep up contrast. By holding the lamp off to one side and high, more contrasty lighting is had, so negatives show more contrast, too. For large groups, a single flash on the camera usually overexposes the foreground, leaves the back in darkness. One remedy is to aim the light and calculate exposure for a point about two-thirds to the rear of the group. This will give more even light distribution. Morris Gordon met the man leading his horse through a blizzard, used a 100 watt-sec. flash, 4 x 5 camera, fast film, vigorous development to produce this memorable result. The "streaks" are close, out-of-focus snowflakes; they were not caused by movement of the flakes.

Ultra Close-up

Speed lights have been used with remarkable success in all types of scientific photography. Small specimens don't wilt as they do under powerful floods, sick people can better tolerate the cool, instantaneous flash. This cancerous growth was recorded by Julius Weber, eminent medical photographer. To get powerful shadowless light he used two lamps on a 100 watt-sec. unit, dividing the power between them, 3¼ x 4¼ triple extension bellows camera, High Speed Pan film overdeveloped in DK-60a. Latest wrinkle in close-up work is a circular flashtube which fits around the lens mount, gives even, shadowless light on a small area. Despite low guide numbers these are very useful light sources for specialized purposes.

as slow as 1/750 and others may be as fast as 1/3,000.

It is a fact that if films are exposed by electronic flash, following exposure recommendations of the speed light manufacturer, but are developed for the "normal" time recommended by the film manufacturer for daylight exposures, the resulting negatives usually will be "flat" (contrastless). However, if the films are developed between 30 and 50 percent longer than "normal," contrast will be picked up considerably and there will be a sharp apparent increase in the effective film speed. In addition, there's an equally noticeable increase in graininess of the negatives. This shows up worst with 35mm and small roll films which must be enlarged greatly to produce usable prints.

Because of the graininess factor, much of the published information on development of small films is completely unrealistic. One frequently sees recommendations for 50 percent overdevelopment of 35mm films in formulas which, though comparatively soft working, are designed to produce "snappy" negatives on large sheet film. The resulting 35mm negatives give prints with such a pepper and salt look about them as to be extremely unattractive. The graininess factor has been considered carefully in preparing the exposure-development recommendations in this article.

How lighting affects development: The way in which the speed lights are used may have an important effect on the contrast of the negatives. If the lamps are set so that the lighting will be strongly directional and of high contrast, and if full exposure is given, negatives may be developed normally, or with only slight plus-development. However, if electronic flash is used as a bounced light, the illumination is reflected in a soft diffused pattern from ceiling, walls or screens, and is inherently contrastless. If the photographer is pushing things a bit, perhaps trying to get away with less than normal exposure, the combination of these factors, plus reciprocity failure, will result in films so contrastless that considerable overdevelopment is necessary to produce printable negatives. Obviously, unless the photographer keeps this point in mind, it's going to be impossible to get satisfactory results from speed lights.

The importance of guide numbers: Indivisibly tied to the problem of development is the matter of the guide number by which exposures are calculated. Guide numbers for speed lights have exactly the same function as guide numbers for conventional flash exposures. Each guide number is, in effect, an exposure recommendation for a particular speed light and film combination. Since the shutter speed has little effect on the exposure (speed lights must always be flashed at the instant the blades are wide open) the duration of the electronic flash always governs the duration of the exposure (about 1/1,000 sec. with most portable units). Thus, at a given lamp-to-subject distance, the only exposure variable at our command is the diaphragm opening. If the guide number is 110, for example, simply divide it by the lamp-to-subject distance (10 feet, perhaps) and the result, 11, is the correct diaphragm opening to use (f/11). At 22 feet the proper lens opening would be about f/5; at 5 feet it

would be f/22, and so on. It's a simple technique.

If, when two speed lights are used separately (but with the same type of film), one unit offers a guide number of 120, while the other offers a guide number of 180, it's a reasonable assumption that the second one is a more powerful unit, or at least throws more light that is effective photographically.

Unfortunately, that is not always the case. Due to the reciprocity failure phenomenon explained above, some extra development of the film is usually necessary to get the desired contrast. One speed light manufacturer may be basing his guide number of 120 on conservative development in a medium fine grain formula which gives beautiful negatives. The other may be recommending a development which blasts the last bit out of the film, resulting in coarse, grainy looking, inferior negatives, and thereby getting *his* guide number of 180. It is most important that this be kept in mind. Otherwise, there is likely to be much gnashing of teeth when negatives turn out to be unprintable.

In practice you may well find that with the same speed light two sets of guide numbers are desirable. One will be for small films, exposed fully and developed moderately to get negatives suitable for much enlargement. The other will be for 4 x 5 and larger films which are enlarged only a few diameters, if at all, and thus may be pushed more in development without loss of image quality due to graininess.

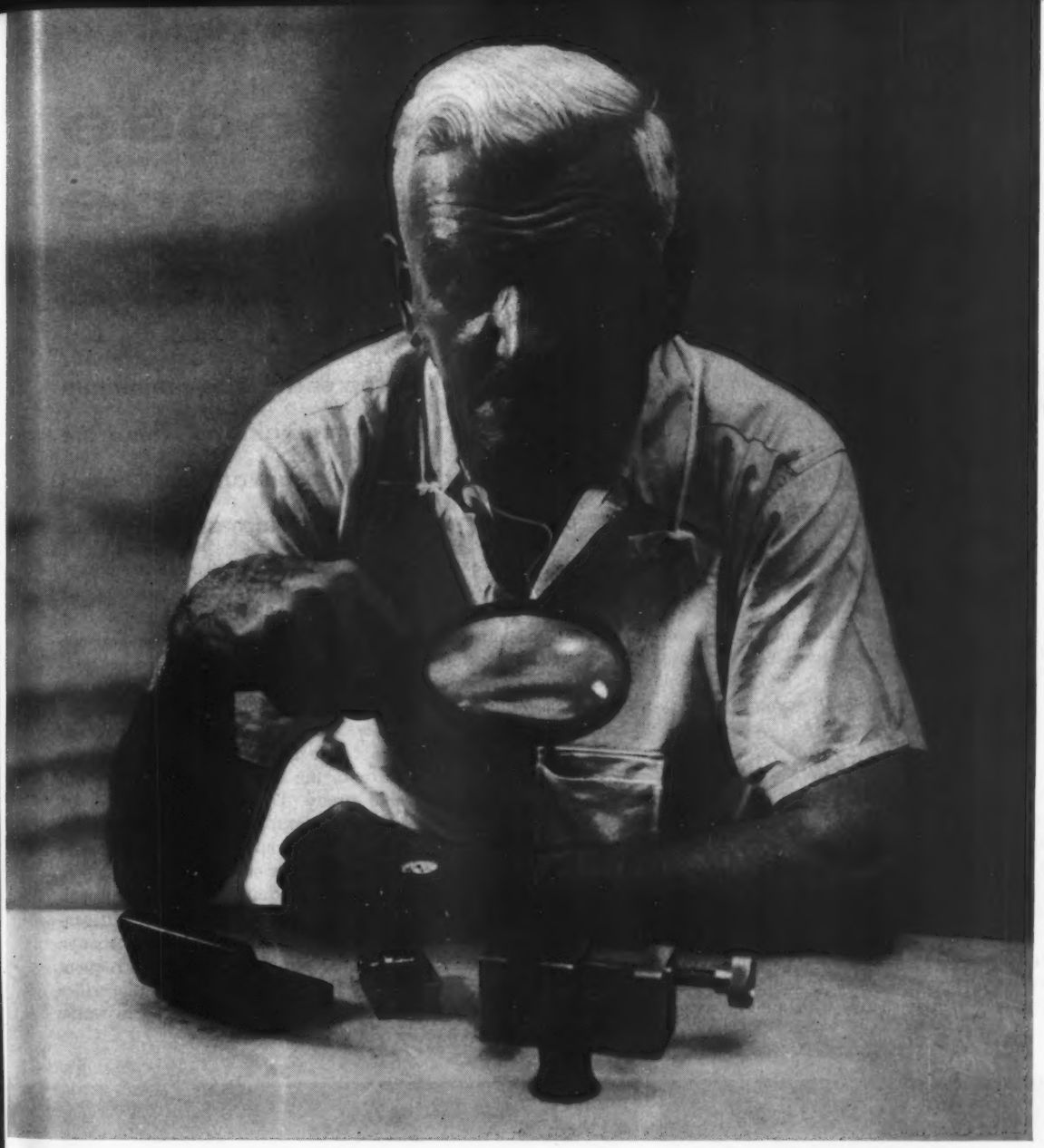
Advantages of moderate guide numbers: Since manufacturers of electronic flash units are naturally interested in claiming the highest possible guide numbers, they usually base their data on very strong development. If you take pictures where the utmost punch must be obtained from the unit and the highest guide number possible is important, then you have to develop that way. However, a calm look at the exposure data for most speed light shots of individuals or small groups will show conclusively that there's usually more than enough light available—in fact, even with relatively small units, lenses frequently must be stopped down to f/16 or f/22 for portraiture.

This makes no sense. Lenses for 35mm and small roll film cameras do not perform best at such apertures. They reach their peak of sharpness between f/5.6 and f/9, usually. If stopped down beyond that, depth of field increases somewhat, but definition decreases noticeably. By using a slightly slower, finer grained film developed moderately, and a correspondingly reduced guide number, several important advantages will be had. Lens openings of about f/5.6 to f/9 will mean that your lens probably is functioning at its sharpest. Reduced graininess will permit big enlargements with top grade image quality. The moderate development will permit you to mix on the same roll pictures taken by speed light and by daylight (with extreme overdevelopment the daylight pictures would be far too dense and perhaps unprintable unless you had gone to some *(Continued on page 114)*

PHOTO COURTESY STANDARD OIL CO. (N. J.)

Bounce Light as Main Light

To fill this large room with even illumination, Esther Bubley put the lamp of her 100 watt-sec. speed light on a tall stand, aimed it at the ceiling, which bounced the light down to produce this charming scene. Despite the background window, the flash was the main light source. Miss Bubley uses a 35mm camera extensively, finds that with Super-XX or Ilford HP3 film development in D-76 for 13 min. at 68° F. usually gives the results she wants. Note that although the general effect is one of softness, there is considerable contrast in this picture. Bounce flash technique has wide acceptance among photojournalists and others who wish to simulate natural light. Efficiency is low and so is the contrast, usually. Light may go all over the place although it can be aimed, as here. Photographers have to work out their own exposure rules. As a starter, open the diaphragm at least two full stops beyond what it would be for direct lighting at the same distance. The color and closeness of walls, ceiling, nature of subject, all have an effect on the result.



Bounce Light as Fill, With Natural Light

Essentially, this is a photograph by existing light, but there wasn't quite enough light to permit the depth of field, detail, texture which Morris Gordon wanted. So, he set up a large white blotter on each side of his subject, aimed the flash at the left one. Light caromed from one blotter to the other, giving a highlight on one side, filling shadows on the other side and building up a moderate degree of contrast. Gordon used a slow shutter speed (1/25 at f/5.6) so the existing light would also register on the Plus-X roll film, which was plus-developed 30 percent in D-23. If he had used a high shutter speed the effect of existing light would have been cut out completely. This is an important point when bouncing electronic flash. If there is much existing light in the background, and if slow shutter speeds and wide lens openings are used, "ghost" images may appear due to even moderate movement in areas which were exposed mainly by existing light.

how to choose and use ready-made 35 MM slide binders

35 MM SERIES

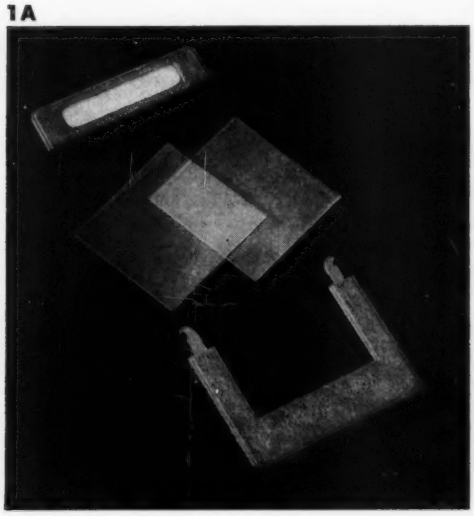
You can protect your color transparencies with a minimum of effort and time by using ready-made binders. There are five types available. Each has certain advantages and disadvantages. Here's how a sample of each type of binder works . . . by Norman Rothschild

Editor's Note: Transparencies must be removed from cardboard mounts and glass must be clean before binding begins. See March issue, pages 62 and 63 for hints. Check page 126, this issue, concerning moisture problems.

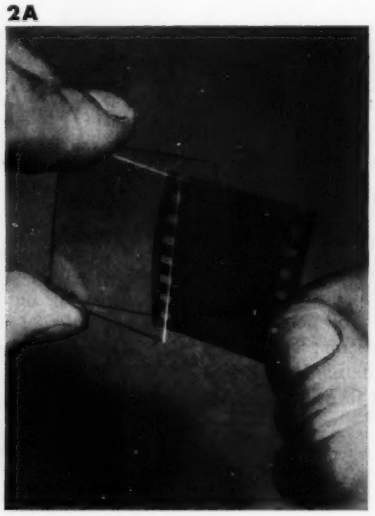
PLASTIC FRAME BINDERS

Binders using a plastic frame and glass have many advantages. They are light in weight, do not bend out of shape too easily, and can be readily assembled. If you favor plastic construction, inspect a sample of the binder you like. Examine to make sure it doesn't chip easily. Try a sample in your projector to check possible warpage under heat. The Lindia binder, here illustrated, is one of the better plastic products. It reportedly obviates a good many faults by using a plastic compound which is mixed with aluminum powder for greater strength. The binder consists of **1A** an end cap with a titling strip, two pieces of thin glass and a grooved lower frame with prongs. Here's how the binder is assembled. First **2A** you place the transparency between the two glasses. While sliding the glass into the frame **3A,** hold the frame by the bottom, not by the edges. If you hold onto the edges, the glass may not slide into the frame evenly. To place the end cap **4A** squeeze the sides of the frame together with your thumb and forefinger and push the cap home. When you release the pressure on the frame sides, the cap will lock in place over the prongs. Although the transparency thus mounted can be removed and replaced with another any time you wish, it's not a good idea to change transparencies in this type of binder too often. Frequent changing will weaken the tension of the binder sides causing the binder to become loose, the glass to rattle.

1A



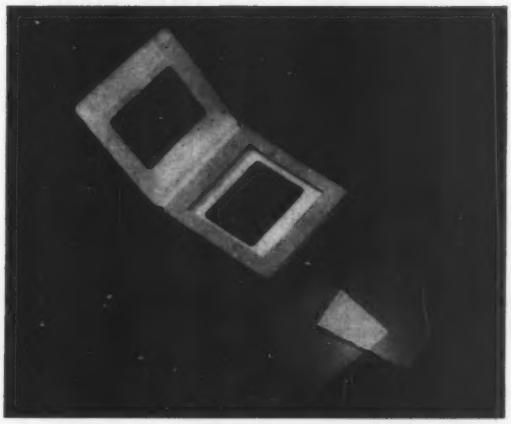
2A



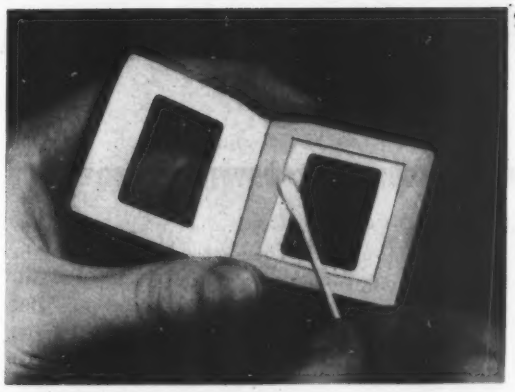
3A

CARDBOARD FRAME BINDERS

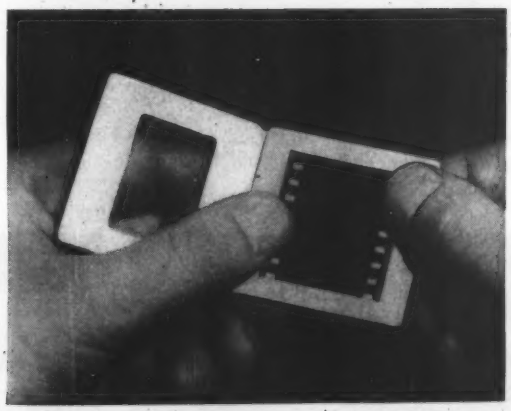
Cardboard frame binders are even lighter in weight than the plastic frames (*left*). In addition the cardboard acts as a shock absorber in case the slide is dropped accidentally. However, if the slide is handled frequently, cardboard mounts have a tendency to fray and bend out of shape. The heat of the projector may also dry the glue, allowing the glass to rattle and perhaps crack. Once a transparency is bound in such a cardboard slide, it cannot be replaced with another easily. With careful handling, however, the cardboard mount will give excellent protection to your slides. The SVE slide-binder is a typical cardboard unit. It consists of a fibre frame attached to one side of a heavy gummed kraft paper double mask plus two pieces of glass **1B.** In some binders, such as the Clay Adams and the Esco Magicmount, the mask and frame are separate. To use the SVE, you first wet that part of the mask showing inside the fibre frame **2B.** Use a slightly moistened cotton swab or small brush. Immediately after moistening, place the glass and transparency sandwich (*which should already be assembled*) into the recessed opening **3B.** Then run your fingers around the outside edges of the sandwich to make sure that the glass is adhering to the glued mask. This operation should be done on a flat surface such as a table to make sure that finger pressure is applied evenly. Next moisten the outside paper mask rectangle, fold over the top flap **4B** and seal the mount by applying even finger pressure around the edges. Drying time will take a few minutes to hours, depending upon the amount of moisture used to wet the gummed portions of the binder. Don't attempt to force dry the slide with heat. Don't try placing it in a projector until you're sure it's dry. If you do happen to seal one of these binders incorrectly, there's not too much that can be done about it. Better start over with a fresh binder. If you're careful however, the cardboard frame binders can give you neat, well-protected slides.



1B

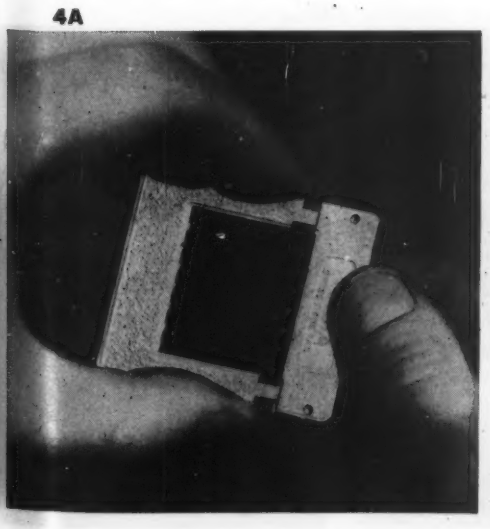


2B



3B

4A

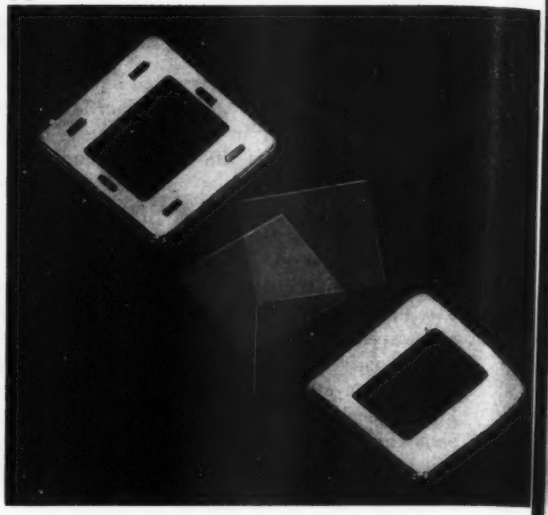


4B

METAL SNAP TOGETHER BINDERS

Metal snap together binders are generally made of a lightweight metal such as aluminum, except the Brumberger (*illustrated*) which is of steel. They are quite rigid, can't warp or chip, and show no effects from projector heat. They can be disassembled easily for a change of transparencies. Sometimes, difficulty may be experienced trying to pry the binders apart while opening. In such cases, a small pointed instrument or a knife may be needed. The Brumberger is a typical metal snap together binder. It consists of an inner frame with guides for the glass, an outer frame and, of course, the glass **1C.** In use, the transparency must first be removed from the cardboard mount, cleaned and then sandwiched between the two pieces of glass. This sandwich is placed within the inner frame guide pins **2C.** The outer frame is then lined up and placed over the inner frame **3C.** The final step **4C** is to press the outside edges of the mount together until the two metal frame pieces lock firmly in place.

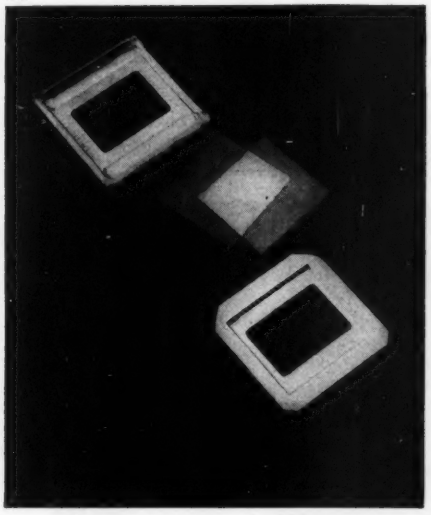
1C



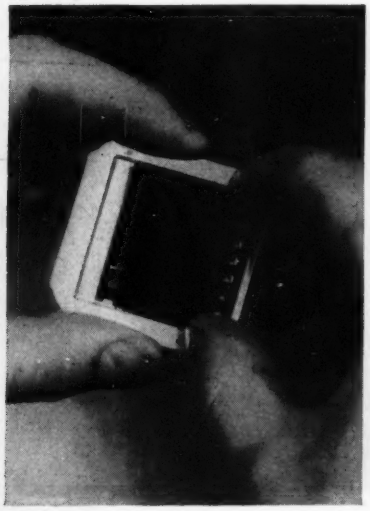
METAL SLIDE TOGETHER BINDERS

Metal slide together binders are often quite similar to the snap together (*above*). They are generally of a light metal, therefore rigid and quite durable and are usually easier to open than the snap together binders. But they do have one disadvantage as compared with the snap together type. The binders may slide apart when you attempt to remove them from your projector slide carrier. This is especially true if the carrier has strong slide holding springs. To prevent this, make sure you follow to the letter the manufacturer's directions for assembly. A small piece of cellophane tape across one slide edge may also be needed, however, if you still have trouble. The Davidson slide together binder **1D** consists of an outer channeled frame, an inner frame and two pieces of glass. As with all binders, the transparency must be removed from the cardboard frame and then placed between the two glass pieces which have been cleaned thoroughly beforehand. The transparency and glass sandwich is inserted into the inner frame **2D.** The inner frame with its inset of transparency and glass is then slid into the channels of the outer frame **3D** and the inner frame pushed home. Cinei Binders (*not shown*), which are imported from Germany, have a slightly different type of construction. Besides an inner and outer frame they employ a mask and two very thin pieces of glass. The transparency is placed in the mask, the mask between the glasses, and then the glass is slipped into the inner frame. The Cinei binder incidentally is the only binder examined which locks when the frames are slid together. This lessens its chance of coming apart.

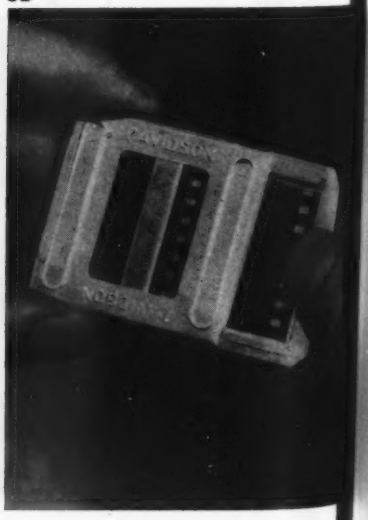
1D



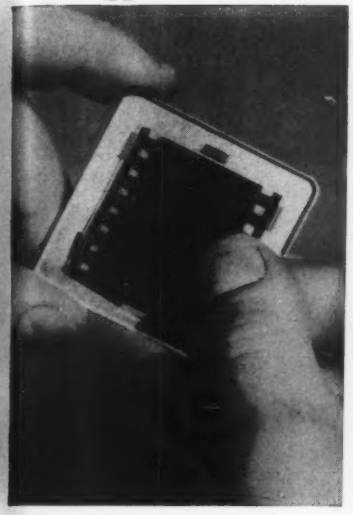
2D



3D

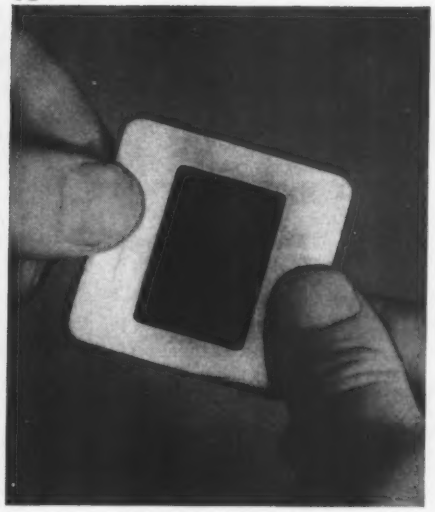


2C



3C

4C

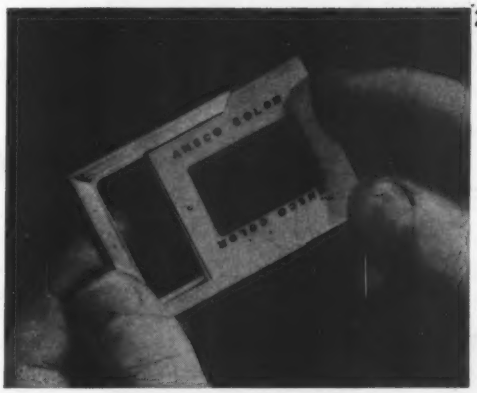


ADAPTER SLIDE BINDERS

The binder illustrated represents an entirely different concept in approach to mounting slides. While all the others require the transparency to be removed from the cardboard mount furnished when the slide is returned from the processors, the new Emde Protectochrome uses the transparency in the original cardboard mount. This shortens the entire mounting operation substantially and lessens the danger of getting dirt or fingerprints on the transparency itself. However, since the transparency remains in the cardboard mount, the two sheets of protective glass do not come into contact with it and there is likelihood of the transparency buckling out of focus under projector heat. The cardboard mounts must be in perfect condition. If the cardboard has already thickened from use or the edges have become rounded or frayed, the resulting mounted transparency may be too thick to fit slide changer carriers. The best time to mount the transparencies, therefore, is when they arrive from the processing labs, before the mounts have been handled at all. The Emde Protectochrome mount consists of a metal frame with an end flap and two extremely thin pieces of glass **1E.** The transparency furnishes the actual mask. To use the binder, you slip the cardboard mounted transparency between the two pieces of glass. The transparency and glass sandwich can then be slid into the metal frame **2E.** The open edge of the binder must now be closed. A small metal tool is supplied with the mounts for this purpose. With the tool you can bend the metal flap over the glass **3E.** This should be done on a flat surface. If the pressure is applied evenly, a good seal can be effected.

For slide binder directory, see page 126

1E



2E

3E

peek-a-boo

EVER WALK down a street, see a wonderful single picture, take it and go on your merry way? Maybe you should wait after that first shot and see if more pictures will develop. That's exactly how photographer Ivan Massar of Pittsburgh, Pa., came up with this charming sequence. In his own words:

"When I saw the child playing in the doorway, I was intrigued by the simplicity of the background and took a picture. She saw me, half-hidden by my Leica in its shooting position, and thinking I was playing 'peek-a-boo,' she joined in the fun. Her movements turned into an impromptu ballet—and what started as a single, became a picture sequence."

The pictures were taken with a Leica, equipped with a 50mm Summarit lens. Exposure was f/1.5 at 1/20 sec. on Super-XX.—*J. J.*

Like to see my fan?

Peek-a-boo . . .

I see you . . .

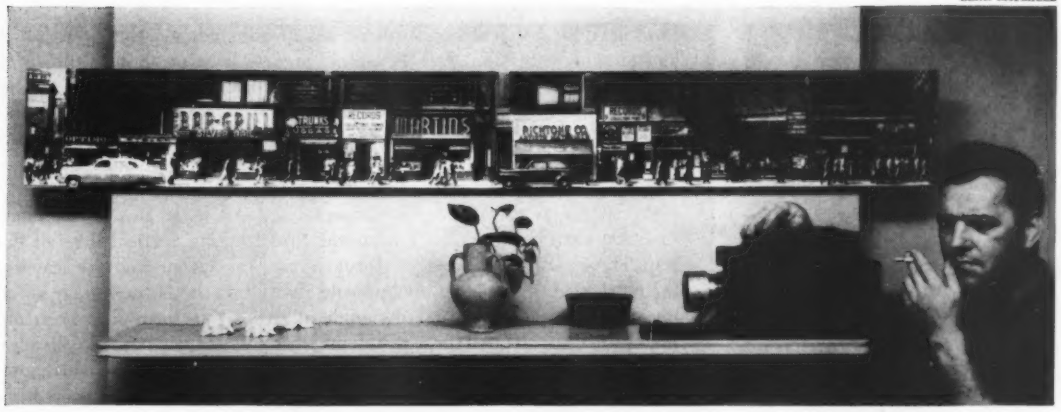
Here it is . . .

And away we go!

6th Ave. Facade

These 6 pages show Todd Webb's full-length portrait of a busy New York City block and how he made it. The idea is adaptable to most cameras as no special equipment was used.

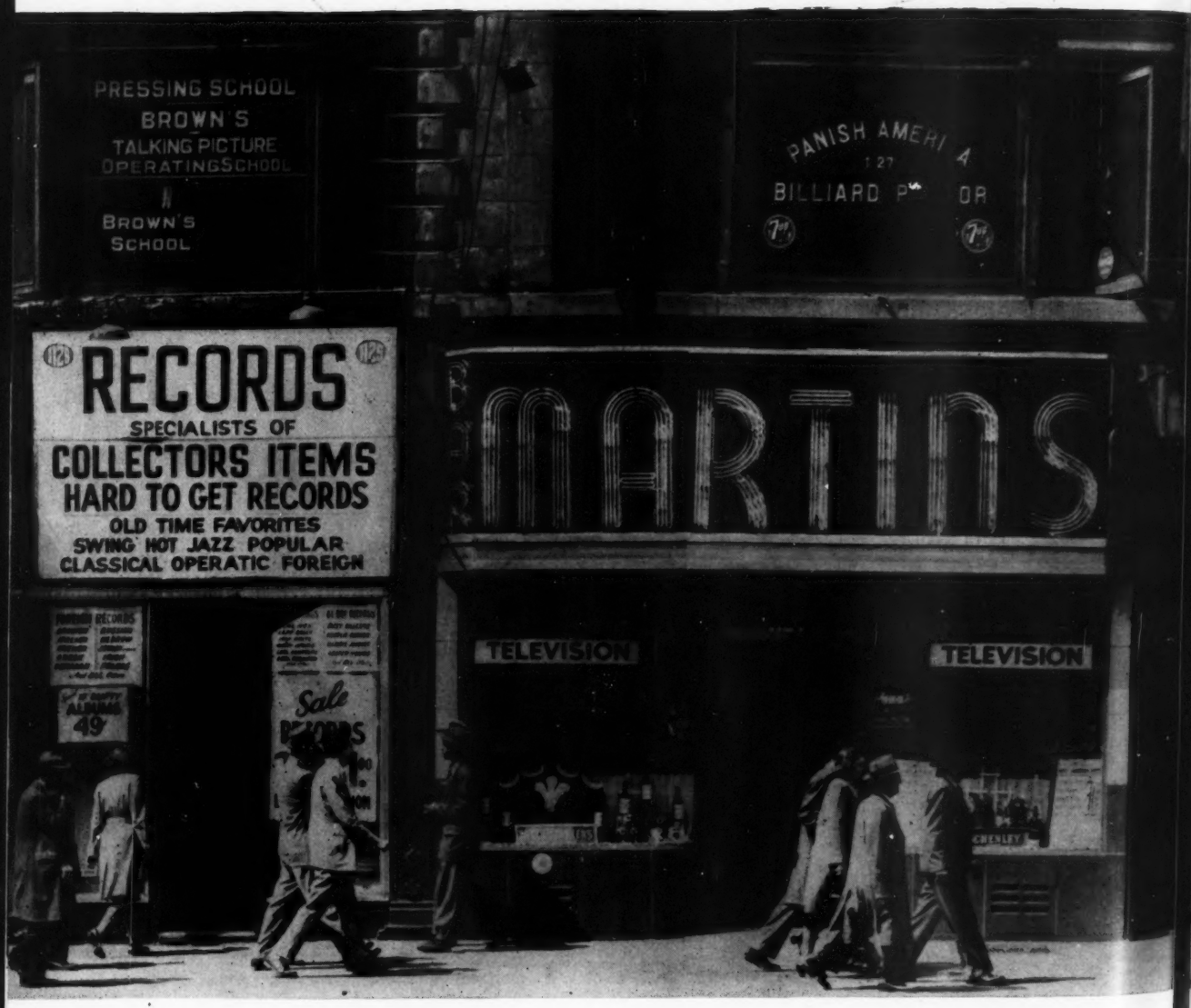
BENN MITCHELL



Webb, his 6th Avenue panel, and the Auto Graflex with which he composed this eight-in-one record shot.

Start at 43rd Street and walk north. ▷

Photographing this street required a half-hour when light intensity ▷ and shadow direction were constant, precise leveling and handling of the camera, patience—and luck. As Sixth Avenue traffic is heavy, I had to shoot from the sidewalk opposite the subject. I chose 8 camera positions, using the opposite curbline as a base for each exposure. Two legs of a Quick-Set tripod, spread to extreme and placed at curb edge (*Fig. 1*) fixed the camera at about the same height and level, and at right angles to the façade. A carpenter's spirit level atop the camera (*Fig. 2*) certified a perfect horizontal, thus keeping vertical lines of the buildings parallel. Excessive foreground was eliminated by raising the lensboard till the curbline opposite showed on the ground glass as the base for each picture. A narrow angle of view was required for accurate matching of prints. All these problems were solved by a 4x5 Auto Graflex with a 10-inch lens and rising front (*Fig. 3*). I made 8 overlapped shots at f/10 for 1/130 second on Super Panchro-Press, Type B film.



LUCILLE WEBB

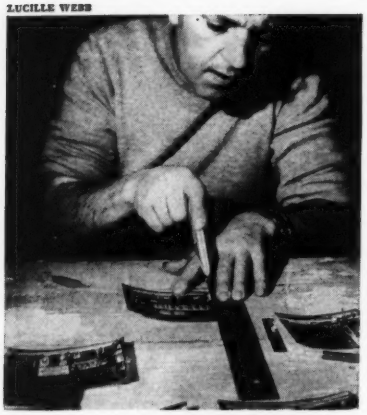
1. Tripod legs are aligned on curb.

2. Spirit level assures horizontal.

3. Rising front cuts down foreground.

Continue walking north. ▷

LUCILLE WEBB



4. Cutting contacts for test panel.

5. Mounting test prints on cardboard.

6. Evening off top and bottom edges.

7. Mounting enlargements on Masonite.

◁ Negatives were developed in ABC Pyro, exactly timed to insure equal contrast and density. Otherwise tonal quality of the panel would vary. Prints required similar precision. I made contacts. Then, laying them end to end on a drawing board, I marked the overlaps, cutting them with a razor-sharp knife along a steel rule (*Fig. 4*). Next, I mounted the prints on a cardboard strip (*Fig. 5*), making a guide for mounting enlargements. For all my care in leveling the camera there were small discrepancies in linear matching. I overcame them by trimming top and bottom edges, guided by a right-angle rule (*Fig. 6*). The 8 enlargements, made on Kodabromide F, No. 2, double weight, were meticulously exposed and developed. My pattern was easy to follow, and the large prints were much easier to cut than the contacts. Guided by the curbline, I dry-mounted the enlargements on a strip of Masonite 8 feet long and 12½ inches wide, as shown opposite. *(Continued on page 110)*

44th Street. End of panel.

an amateur shoots Miss

THE VOTES WERE IN. Miss Rheingold of 1954 finally had been chosen by the thousands of followers in the annual beauty quest. From the line-up of attractive young American women, pretty Adrienne Garrett was the winner.

Late last fall when professional Paul Hesse was assigned to photograph Miss Rheingold in New York City's Central Park, MODERN volunteered another photographer—an amateur, David Trooper. The idea was to see what kind of pictures an amateur would make working on location with a professional model.

Hesse, who has photographed the succession of Miss Rheingolds since 1940, worked skillfully, decisively, for more than two hours in the bright November morning. With his large view camera, flash units, reflectors, and a group of assistants to shuffle equipment, he wound up with many pictures of Miss Garrett, familiar from coast to coast in current advertising media (*opposite page*). Trooper's pictures won't be seen under the Rheingoldian badge. But they show what an observant amateur can do, armed with a Rolleicord, exposure meter, and yellow filter.

How did it feel to shoot on location with professionals? "Well," says Trooper, who confesses to shyness, "there were a lot of people around, which made it confusing at first. They always seemed to be right in the background whenever I wanted to shoot." The big equipment was sometimes in the way when Trooper found a new angle from which to shoot, and he found that it was difficult to catch the model's expression. When she smiled for Hesse, Trooper had to be prepared either to shoot immediately or to lose an appealing picture.

Although Trooper took advantage of the many poses which Hesse photographed, he also made variations on the scene: pictures of Hesse at work (*see page 18*), of assistants adjusting Miss Garrett's coat or hair, and of some of the numerous onlookers. Trooper admitted it was quite an experience!—*Rebecca Blanchard*

By waiting until this boy lowered his head, Trooper successfully used him as a prop, directing most attention to Adrienne Garrett. F/8 at 1/50th second.

◁ Trooper's "Miss Rheingold" picture is similar to the Hesse shot, but was made from a slightly different angle. F/5.6 at 1/100th.

Rheingold...

Out of the Central Park shooting session △ came this familiar Rheingold ad. Photographer Paul Hesse made dozens of exposures to insure getting just the right expression.

◁ Perfection demands attention to the smallest details. Between poses, assistants adjusted wrinkles, collar.

the Camera Clubs

by MABEL SCACHERI

How can a camera club encourage beginners and keep the advanced workers happy too? A few special programs will help.

Few problems are more acute in camera clubs than that of educating beginners or lame ducks without boring advanced workers with a deluge of kindergarten data. Recently, one club I know of tried a new procedure which seems to be working very well.

This is an *active* club! It meets weekly, on Monday nights. The members decided to take the last Monday night of each month for an instruction night. Knowing that if they held classes in the clubrooms, none of the novices who said they were eager to learn would actually show up, they divided the tyros into groups of four or five and assigned an advanced member to each group.

Small groups best

The beginners don't play hooky, as they usually do in clubroom classes. I think they would feel they were letting the instructor down, or being out and out rude, if they didn't come around to these sessions. Or perhaps they believe (and correctly) that they are bound to learn more from small-class instruction than they would from a large class where they wouldn't all have a chance to do the developing or enlarging or whatever. Also, they get a look at an amateur darkroom, and have a chance to hash over various matters—what's the best camera, enlarger, developer—all of those subjects so dear to the beginner in photography. In any case, it's well to work on your beginners before they get discouraged comparing their own work to that of the cream of the club. This also prevents new members from becoming bored and confused by listening to talk they can't grasp.

Try special contests

After the instruction you have given them has just begun to take, you might try some special contests just for them. Have somebody shoot several rolls of exactly the same subject. Let each one make the best print he can, and award prizes. Nothing fancy: just film, paper, and maybe some gag prizes such as a lollipop to use as a dodger, sandpaper to reduce dense areas. You must have some wag who can think up the right items to suit the occasion.

This first contest should be just on good printing. A second one might be arranged by giving each beginner a negative of a large scene. Possibly you could borrow a neg from one of the beginners and have copy-negatives made. Most beginners have such outdoor negatives.

The idea is for each beginner to make out as many different pictures as he can from this one negative, using only small areas of the neg. Such a cropping contest is most instructive, for the cropped print will undoubtedly be much better than the cluttered print of the whole negative.

Stick to a theme

I also believe that these special contests on one definite theme are a better bet for beginners than the usual club contests which group the beginners in one class, advanced workers in another. These mixed contests usually bring home to the beginner the fact that he's an awful dub compared to those big shots in the advanced group. So the beginners' contests, with no similar competition for those enviable big shots, are soothing to the beginners' egos. The contest prints on the themes mentioned above should, of course, be judged at a general club meeting where applause will be sweet to the tyro's ears.

Subject matter is another topic that isn't discussed often enough in camera clubs, and is certainly something beginners need to wise up on. It would be most encouraging to them if some member who has saved up some of his early work would give a talk one evening, discussing his early errors and, if possible, showing some of his later work, more or less on the same material, but wisely chosen. That is, he might show his first timid, wishy-washy landscape, and then a good one; or his first awful portrait or character study, and then his more informal, candid, and meaningful work. If he stressed the point that he owed all to his membership in the club and the valuable criticism he had received, surely that would sell the beginner and encourage him about his future.

Proof of the pudding

I'm thoroughly sold on camera clubs. Hundreds of people send me prints, either for criticism or in the belief that I can use their shots on my weekly photo page. Not once in a blue moon do I get an effective picture except from a professional or a camera-club member. And the best of the pros started as amateurs, often as camera-club members. No matter how dizzy and ill-organized a camera club may be—and there are many of them in that state—there is still some magic in them which does make good photographers out of cubs, and good technicians out of Sloppy Joes.

So, once you've shooed a beginner into the club, work on him, teach him, encourage him, and don't let him slip off the hook.—THE END

PATRICIA MOACK

New York's Metropolitan Life Camera Club found summer field trips weren't too hard to plan—even if a club's located in a city. Display of field trip pictures makes a good show for first fall meeting. Any interesting activities at your club? We will pay $10 for each black-and-white photograph of same that we can use.

For finer prints,
choose a paper that gives
free rein to your skill—
like the harpstrings
under a musician's hands...

A flexible paper,
ready at your will, to be
now soft and delicate...
now powerful, deep-toned...

Kodak Medalist Paper

GOOD PICTURES deserve fine printing—and a fine print begins with a fine paper.

In Kodak Medalist Paper, you can enjoy a printing medium worthy of your finest camera work. It is a rich, full-scale paper, with powerful blacks, clear sparkling whites, a full range of crisp middle tones. It is a flexible-contrast paper, responsive to manipulation, responsive to toning, ample in speed, dependable in performance, available in a liberal choice of surface types to match the mood and feeling of each scene.

And it is a paper the beginner can use without problems, and the expert can explore with growing pleasure over the years.

Flexible contrast

Choose Medalist, with its built-in contrast control, and you have a continuous choice of paper grades, from below No. 1 to above No. 4. *Simply by adjusting the ratio of exposure and development time!* Each of Medalist's four numbered grades can be adjusted up or down—softer or more brilliant—to where the adjoining grades take over.

With this control, you can precisely match the paper to *any* good negative—for top quality in every print. And you can choose freely between soft, normal, and brilliant prints from the same negative—for the exact mood and interpretation you desire.

Surface-wise, Medalist gives you liberal choice—glossy, pure-white F, for finest detail and news-type prints; delicately-textured cream-white G, the all-around favorite, that helps subdue grain in big prints from small negatives; smooth, white, sparkling high-lustre J, superb for snow and water scenes; white, finely-textured E; and Medalist Y—cream white in a glittering silk-textured finish. And as for image tone—by choice of developer and toners, you can range from warm blacks, warm browns and brown-blacks, to deep cool blacks and delicate, atmospheric blue-grays.

The speed is right, for convenience in dodging and manipulation—and all four grades are closely related in printing speed.

Let your Kodak dealer show you his sample book of Kodak Medalist Papers—make your choice—and you can begin enjoying finer prints today.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

Ball Bearings to

And prints with ink and silk . . . cameras that bend and stretch . . . lonesome film, and what Kodak's "FIB" does about it . . . ways to have more pleasure from photography . . . converting an enlarger into a camera . . . and the difference between "Koda" and "Ekta" and "color" and "chrome."

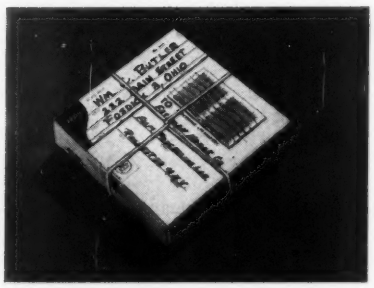
Whose who?

Can't blame anybody for being excited when he sends in a roll of Kodachrome Film to be processed. Perhaps that's why so many forget to put on a return address. Sometimes the sender's name is there, but no town. Sometimes nothing at all. And sometimes, instead of legible printing, a quick non-Spencerian signature that looks like excited spaghetti.

You'd be surprised how much of this homeless film gets back home. That's the job of Kodak's FIB. Not FBI, but FIB. Stands for "Film Identification Bureau." When anonymous film comes in, it's processed; then FIB studies it, card-indexes the subject matter, film size, date, and so on; searches the pictures for place names, street signs, State license plates, architectural landmarks, local vegetation—and anything else that might be a clue. When the owner writes us, it's usually easy to sort his film out. Sherlock couldn't do better.

We thought you'd like to know about FIB; but please try not to use their services. It's quicker to print your return address legibly when you send Kodachrome in for processing.

And, by the way—when you send Cine-Kodak film in, tie a stout string around the package. Movie reels are very

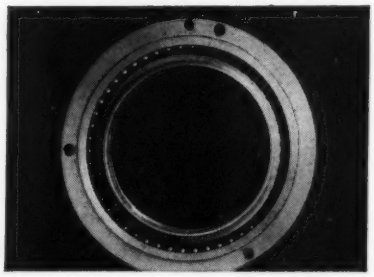


clever about cutting their way out of a box that isn't string tied. Magazine film, too. The address is on the box, not on the reel or magazine; and it often takes quite a while to bring them back together.

Ball bearings

We seem to be acquiring quite a family of cameras with ball-bearing lens mounts. There are three now: the Kodak Chevron Camera, the Kodak Signet 35 Camera, and the Kodak Bantam RF Camera. You'd think that we think a lot of ball-bearing mounts. We do.

Let's look at why we use this type of mount. In the first place, a camera lens must be held exactly parallel to the film plane. In the second, the lens must focus smoothly, accurately, with no "play," and in all sorts of weather. And this is precisely what we achieve by mounting



the focusing ring on ball bearings under constant, uniform pressure.

By using precision ball bearings, we can be sure that the mount will always be held parallel, and that the relationship of lens plane to film plane will hold constant while the mount is being rotated for focusing. By the use of ball bearings and by careful machining of all mount parts, "play" is practically impossible. And ball bearings work smoothly in almost any temperature or climate.

This type of mount is the best way to make sure you get full advantage of a really fine lens. That's the reason why we selected these mounts for three of our newest and most precise cameras. Try the action of the mount on a Kodak Chevron, Signet, or Bantam RF the next time you see your Kodak dealer and you'll *feel* what we mean.

Helping hand

Half the fun of a serious hobby is to watch it grow, see new people come in with new enthusiasm, help teach the young idea how to shoot—and then run hard to catch up and outshoot it. This is especially true of amateur photography, because it's rich in lore to be passed on, and there's no ceiling on achievement.

If you're an old-timer, latch on to a beginner, show him the ropes, and watch your pleasure double overnight. And if you're on your way up—find an old hand who will share his secrets and show you the right road. Joining a camera club is one way, a good one. Or, your Kodak dealer may be able to put you in touch. Ask him.

Sweet films

Do you ever puzzle over a box of chocolates, wondering which are the caramels and which are the fruit centers? Difficult, unless you know the confectioner's code, the little design on top of each candy. Every little squiggle has a meaning all its own. For instance, this is a pineapple center:

Kodak also uses a name-coding system for its color films and processes. (We're getting so many that we need it ourselves, to keep them all straight.) There are three main groups:

1. If the name starts with "Koda," Kodak does the processing. Thus we have Kodachrome Daylight Type, Kodachrome Type A, Kodacolor Daylight, Kodacolor Type A, Kodachrome Duplicates, Kodacolor Internegatives (made from Kodachrome transparencies to get Kodacolor Prints), and Kodachrome and Kodacolor Prints and Enlargements.

2. If the name starts with "Ekta," then you do the work (or have a private processing lab do it). Thus, we have Ektachrome Daylight, Ektachrome Type B, Ektacolor Negative, and Ektacolor Print Film.

3. Then there's a miscellaneous class, which includes such special processes as Kodak Flexichrome and Dye Transfer, and Eastman Color Negative Film (a

Hypo Pumps

cousin of Ektachrome and Ektacolor) for professional movie work.

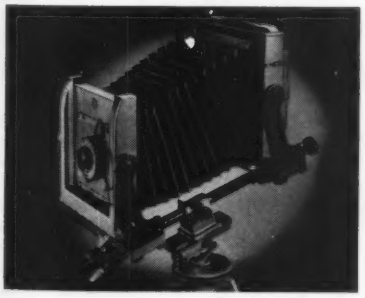
All clear? It's quite a box of candy—and sweet performance in every bonbon.

(Incidentally—the endings of the color-film names have meaning, too. A "chrome" ending means a positive-transparency film—Ektachrome, Kodachrome. A "color" ending means a color-negative film—Kodacolor, Ektacolor. Very tidy all 'round.)

Bend and stretch

Everybody needs at least one camera that can stretch like a lazy cat, scrunch up like an accordion, switch without a whimper from a telephoto shot of the Matterhorn to a larger-than-life close-up of a bee on a clover blossom, angle up, angle down, angle left or right without turning all the subject's right angles into queer angles, picture a document or a pretty face with equal ease, picture a skyscraper so it stands up straight instead of imitating an Egyptian obelisk—in short, a camera as versatile as a New England ship's carpenter who does electrical work and plumbing in his spare time.

Our candidate is the Kodak Master View Camera, 4 x 5. A beautiful instrument, and a most accommodating one,



with every control you could wish. Try it, and you'll fall in love with it.

To correct horizontal distortion and increase depth of focus, both the front and back of this camera can be swung in either direction on a vertical axis. To do the same thing on a vertical plane, both the front and back can be swung in either direction on a horizontal axis.

To change the lens position in a vertical plane, the front can be moved up and down. When there's something in the way, both the front and back can be moved sideways in either direction.

To change from a vertical to a horizontal format, or for anything in between, the back can be rotated in a full 360° circle.

And the bellows moves in and out to a full 14-inch extension, lenses interchange freely, and standard film or plate holders as well as film pack adapters will fit the camera back.

The 4 x 5 size is not only economical but convenient. And the camera is a sensible $145 (with Carrying Case and one 4 x 5 Graphic Film Holder; less lens). We also make an 8 x 10 view camera (recently announced) that does everything the 4 x 5 does. It's your choice whether or not you want to bend and stretch on a grander scale.

Incidentally, those of you who own a Kodak Flurolite Enlarger are fortunate indeed, for it can be readily converted into a camera. All it takes to be in business is a Kodak Flurolite Camera Bed, back adapter that accepts 2¼ x 3¼ combination film and plate holders, and ground-glass focusing back. Ask your Kodak dealer about it.

Ink prints

You should know about the Kodak Ektagraph Process. That's our super-duper improvement on the silk-screen process, used for poster printing and such.

It works fine for "line copy"—announcements, camera club posters, bulletins, maps, drawings (see cut, made from an Ektagraph print). Works for halftones, too, if you have an engraver's camera or can use Kodak Autoscreen Ortho Film.

Here's how the process goes. Make a film *positive* of your map, drawing, or

other original. Print this by contact on Kodak Ektagraph Film. Develop the film; then wash off all the undeveloped emulsion with hot water. Next, squeegee the Ektagraph film print down on silk

bolting cloth stretched over a frame, and peel off the film base. You now have a fine stencil, on silk. Put this down on a sheet of paper, squeeze heavy ink through it (using a rubber blade) and—presto!—a print. Hundreds of prints if you wish, on almost any kind of paper. And any color of ink.

This is specialized stuff, so most Kodak dealers don't carry the materials. Best way to learn the details is to make friends with a silk-screen process operator. (You'll find silk-screen shops listed in the yellow section of your telephone book, and you'll be delighted to see the beautiful work they do.) Kodak makes the Ektagraph Film, processing chemicals, and stripping solvent; and the silk-screen shop will know which Kodak dealers stock these. The silk and inks come from art stores and screen-process supply dealers.

Incidentally, it takes about 20 minutes to make an Ektagraph stencil. That includes contact printing, processing, transferring to the silk, drying, and stripping off the base. Fast action, yes?

Hypo pump

The word siphon is derived from the ancient Greek *siphon*, meaning siphon. However, long before the Greeks found a word for it, Neanderthal man probably discovered the basic principle by sucking creek water up through a straw.

We think our Kodak Automatic Tray Siphon is much superior to what the Greeks had. Made of tough modern plastic, designed to hang on the rim of your wash tray, it quietly hurries the hypo out of your prints while you go about other business. No moving parts to break down; and you get better, safely-washed prints while the water company and siphon do all the work. Price of this helpful darkroom assistant, a thrifty $4.50.

Prices include Federal Tax where applicable and are subject to change without notice.

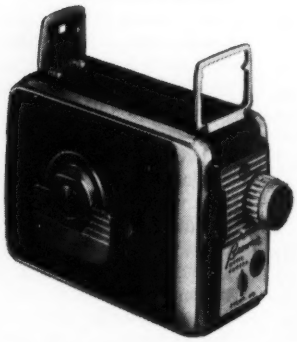
Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Here today . . .

Here tomorrow

Now everyone can afford to make movies with Kodak's thrifty Brownie movie team



1. Brownie Movie Camera—

Pre-set lens needs no focusing. Drop-in film loading is as easy as loading the simplest snapshot camera. Built-in exposure guide for outdoor or indoor use. Just aim through the big, sports-type finder and shoot. If you want, you can lock the exposure button in running position and walk into your own movies.

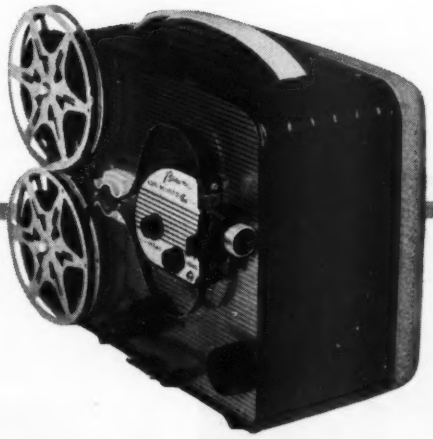
With f/2.7 Lens $39.75
With f/1.9 Lens $49.50

Maybe your still camera equipment represents a major investment, and you've hesitated to enter the movie field because you have felt that movies of comparable quality would require an equally important investment.

You can invest as much as you want in movie equipment . . . but you don't have to invest a lot to get perfectly satisfactory motion pictures.

Economical 8mm. movies, made with a Brownie Movie Camera and projected with its economy-priced companion, the Brownie Movie Projector, provide an easy, low-cost way to live every photographic moment over again—in action.

Brownie movie-making equipment is completely new in design; simplified for easiest use; designed to give you top-quality movies, indoors or out, at a new low price.



2. Brownie Movie Projector—

Matched in appearance and performance to the Brownie Movie Camera. Easy to thread—the film just slips into place along clearly marked film path. Single control provides for normal forward projection, for "stills," for reverse action, for rewind. Has lifetime, pre-lubricated nylon gears and unique "floating power" motor for quiet operation.

Price $62.50
Brownie Projection Screen, 22 x 30 $4.50

3. Cine-Kodak 8mm. Films—

Provide maximum movie economy with brilliantly clear pictures for home-screen projection. One roll makes 30 to 40 average-length movie scenes for as little as 10 cents per scene or less. Processing by Kodak and return postage without extra charge.

Cine-Kodak Super-X Film (black-and-white) $3.25
Kodachrome Film (full color) $3.95

See the Brownie Movie Camera, the Brownie Projector at your Kodak dealer's.

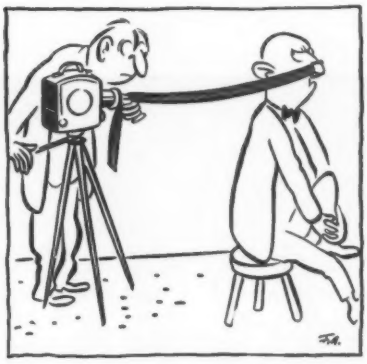
Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Dr. Cinema says...

Try some rainy day footage for humor, highlights, and color. Here is how to go about it . . .



THE rainy season always poses a problem for movie-makers. The day your friend from New Hebrides arrives at the airport for a thirty minute layover, it is certain to pour. And when you take a trip and run across a "location shot" that simply can't be repeated later, even the ducks will be wearing water wings.

What to do! If you subscribe to the theory that rain puts an end to outdoor movie-making, you are in for a lot of sodden, disappointing weekends. But if you are willing to fire away—rain or no rain—I'll wager that you'll come up with some surprising results. As a matter of fact, your rainy day scenes may produce some of the most interesting color footage you've ever shot.

Why? Well, for one thing the relatively flat light on a cloudy day eliminates the harsh shadows and excessive contrasts which so often detract from subjects shot in sunlight. As for the rain itself—it can actually save many a dull-day scene by introducing thousands of highlights that don't even exist when the sun is out. Try to think of it this way: "When it rains you actually compose your picture with highlights instead of with shadows." That simple concept will go a long way towards opening your eyes to rainy day filming possibilities.

Rain as a gimmick

You can often find use for rainy day shots as a gimmick in a movie story you want to tell. A shot of rain beating against the window, or of a puddle being bombarded with raindrops, can set the mood for a film. An excellent example of this was represented in a commercial film I saw. The picture was slanted to show farm equipment dealers how they could use movie films in their sales demonstrational work. The point was made that a movie could do a selling job regardless of the weather. Then came a close-up of a window with rain beating against it. The accompanying narration reminded the dealers that they couldn't demonstrate a tractor to a prospect in weather like this—but that a film could do it rain or shine. Take my word for it—that scene packed a punch. With a little thought, you can use a similar scene to provide the motivation or atmosphere for the film that follows.

Forget about a script

You can do without a script for a rainy day movie better than for any other theme or subject I can think of. Even if you simply haul the camera out and start shooting, a disorderly succession of scenes will provide footage that can either be edited into something presentable, or used piecemeal in other films. In the city, of course, you'll look for reflections in the streets, sidewalks, and building windows. People and automobiles take on a different quality, too. After dark, lights of all sorts—traffic lights, signs, store fronts—cast interesting and sometimes bizarre reflections. In the country, look for unusual rain effects with regard to stone and wooden fences, vegetation, buildings, livestock, and people going about their chores. Close-ups will be especially effective—dripping eaves, feet sloshing through puddles, rivulets on an umbrella.

If you want to go technical . . .

Some movie-shooters like to make a production of a thing—and occasionally it pays off in really fine film. If you have an ambitious streak, try a bit of animation or stop-action footage in connection with rain.

Let's take a birdbath as a handy prop. If you can photograph the birdbath through a window—fine. Otherwise you'll need protection for both the camera and yourself during the time you are shooting outdoors.

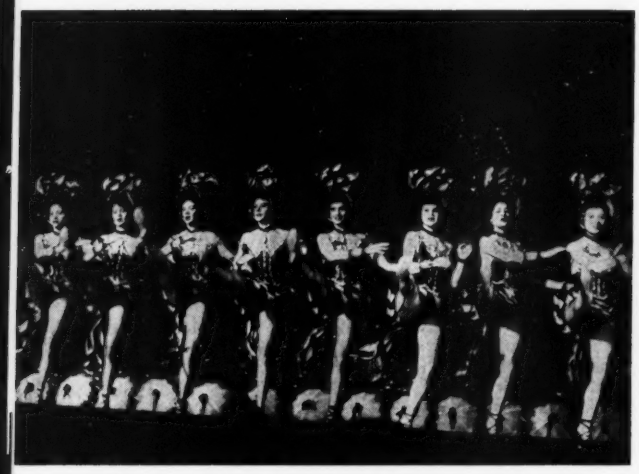
First, film the birdbath during an alleged dry spell when it's empty. Use a tripod, and locate the positions of the feet with small sticks driven into the ground. (These will enable you to locate the exact tripod position later.) Aim the camera so that the birdbath fills the viewfinder, then lightly mark on the rim of the birdbath the limits of the viewfinder frame. Now shoot your dry spell footage. Next time it rains, set up the camera to match the reference marks you made, and try to film the first few drops as they fall into the bowl. Then wait until a small pool has formed and shoot a few more frames—repeating this procedure until the bowl is full. (Or add water between shots with a bucket if the rain doesn't come fast enough to suit you!) When projected, the bath will appear to fill to the point of overflowing in a matter of just a few seconds.

Sounds like a lot of trouble, doesn't it? Okay, so it *is* a lot of trouble. But think how you can use this footage. Cut into short lengths and spliced into a feature film, it can indicate a passing of time. Or by dropping a few yellow leaves into the bowl while it is filling, you have a transition shot from summer through autumn into winter. This is how the advanced amateur hobbyists get professional realism into their work—they sweat out the painstaking details instead of "watching and wishing" while the rain comes down.

So you want humor, too!

For a humorous touch, try this: Show that it's raining. Then show a youngster coming home from school in the rain. He carefully steps into every puddle along the way. Get a close-up of his waterlogged shoes as he walks into the house. Record Mom's exasperation as she lectures Junior and points to a pair of rubbers. Catch Junior carefully putting on the rubbers over his soaked shoes, going outside, and splashing into more puddles. He's technically within the law now, so which puddles does he choose? Why the deep ones—only those that spill water over the *tops* of his rubbers.

Rainy day shots aren't worth the price of a ruined camera—but there's no reason why they should be. Keep the camera as dry as possible. It isn't hard to keep the lens dry because most movie-lenses have a built-in or accessory lens shade that sticks way out in front of the glass. If it's windy, shoot to leeward or across the wind. Use a lens cap between shots. Check the lens for water frequently and wipe it with lens tissue if you see any droplets. Shoot from the shelter of an umbrella, doorway, or overhanging eaves when you can. But do haul that camera out the next time it rains—and shoot! —THE END



This picture, above, was shot with a "normal" focal length lens (½-inch for 8mm, 1-inch for 16mm). Compare the field of view and image size with telephoto shots, right.

A medium telephoto (1-inch or 2-inch focal length for 8mm and 16mm cameras respectively) covers an area only half as wide as a normal lens, magnifies subject twice.

telephoto lenses for movie-makers

There are at least three good reasons why the average movie-maker who can use interchangeable lenses chooses a telephoto as his first accessory lens.

1. A telephoto lens gives any camera a boarding-house reach. A distant object filmed with a telephoto lens will appear, on the screen, to be much closer than it would seem if photographed with a normal or standard focal length lens.

2. When a telephoto lens is used to photograph a subject close to the camera, the portion of the subject which fills the screen area will be greatly enlarged.

3. A telephoto lens can do wonders at de-emphasizing—or even eliminating—distracting images around a main subject. In short, the job of any telephoto lens is to record selectively—to take a small and critically important image in a scene and give it prominence.

How telephoto lenses are calibrated

Most 8mm cameras come equipped with a lens of about ½-inch (12.5mm) focal length; most 16mm cameras come with 1-inch (25mm) focal length lenses. These are considered standard or "normal" focal length lenses. While a *true* telephoto lens is made to a specific formula which permits lightweight compactness, the word "telephoto" is commonly applied to any cine lens which provides *more than normal* focal length.

The focal length of a telephoto lens is designated in millimeters, inches, or both. For 8mm cameras, the telephoto lenses most frequently used are of 1 and 1½-inch focal length. For 16mm cameras, 2, 2½, 3, 4, 4½, and 6-inch focal length telephotos are the most common. A 2-inch lens magnifies a subject to twice the size it would be recorded by a 1-inch lens; a 3-inch lens magnifies the subject three times, and so on through all the regular and intermediate focal lengths available. At the same time that a telephoto lens magnifies a subject, it reduces the angle of view it covers as compared with the angle covered by a normal lens. A 2-inch lens, for example, covers a scene only half as wide as that covered by a 1-inch lens. A 3-inch lens, in turn, covers only one-third as wide an area as a 1-inch lens, and so on. This holds true regardless of whether the telephoto is used to film a distant mountain peak, or to pick up the candid expressions of someone seated across the room.

Most 8mm cameras are fitted with "D" mounts (specific thread design) while most 16mm cameras have "C" mounts. A few manufacturers, however, equip their cameras with special mounts which accommodate only their own specially-threaded lenses. If you are in doubt about the mount in your camera, check with your dealer before purchasing a lens. In some cases, adaptors are

by ARTHUR KRAMER

The most popular 8mm and 16mm telephotos are of 1½-inch and 3-inch focal length respectively. These cover area one-third as wide as normal lens, magnify a subject three times.

A variety of telephoto lenses are available for most cameras designed to accept interchangeable lenses. However, not all 8mm cameras have type "D" threaded lens mounts, and not all 16mm cameras have type "C" mounts. If in doubt about the type of mount on your camera, consult your lens dealer before you buy. Below is a sampling of the hundreds of tele lenses and matching viewfinders on the market. 1. A Bell & Howell 6-inch, f/4.5 telephoto for 16mm cameras. 2. A matching viewfinder for the above lens designed for use on B&H cameras. 3. A 4-inch B&H telephoto for 16mm cameras. 4. A matching viewfinder for the above lens. 5. A Hugo Meyer Trioplan 3-inch, f/2.8 for 16mm. 6. Schneider Xenon 2-inch f/2.3 for 16mm. 7. Focusing lever for Pan Cinor lens. 8. Pan Cinor 20 to 60mm "zoom" lens with coupled viewfinder. 9. Schneider Xenar 38mm, f/2.8 lens for 8mm. 10. B&H 1½-inch, f/3.5 for 8mm. 11. Hugo Meyer Trioplan 1½-inch, f/2.9 for 8mm. 12. Octameter variable viewfinder for Bolex H-8, H-16 cameras. 13. Hugo Meyer rangefinder can be clipped to many cameras.

Sharp, crisp telephoto images, *above*, require a good quality lens, a steady camera support, and extremely critical focus.

A fuzzy image, above, can result from poor lens quality but is more often due to camera movement or poor focusing.

available which make it possible to use a standard threaded lens in a specially threaded camera mount.

When you are ready to buy a telephoto lens, you will find that there are dozens of lenses in both 8mm and 16mm size to choose from. The chart *below* gives the names of the prominent manufacturers who produce telephoto lenses, and lists the focal lengths of the lenses they have to offer. It *does not* list the trade-names of their lenses, or describe the various speeds and types of focusing mounts supplied by each manufacturer because such a list becomes astonishingly cumbersome in length. Your best bet is to look over the telephoto lenses available from your dealer, discuss your particular needs with people who are in a position to advise you concerning the relative merits of different lenses, and then buy the best telephoto you can afford. Like other lenses, telephotos vary in quality and—generally speaking—you get just about what you are willing to pay for.

A telephoto lens, as mentioned above, covers a smaller field of view than a normal lens. If your camera has been designed to let you observe a scene through the actual lens that will be used to photograph it, no problem is involved. If your camera does not have a provision for direct focusing (and most cameras don't), you will need a mask or some other device to match what you see in the viewfinder window with what the telephoto lens will actually record.

Be sure of your focus

If your camera doesn't have a direct focusing (through the lens) device, it will pay you to carry a tape measure and a pocket rangefinder in your movie kit. A telephoto lens, because of its longer focal length, has con-

Manufacturers of 8mm and 16mm telephoto lenses

Manufacturer	8mm D Mount	16mm C Mount	Special Mounts	Remarks
BAUSCH & LOMB	12.7mm 37.5mm	26mm to 100mm	for 35mm use Baltar 152mm in barrel	this lens must be mounted to fit your camera
BELL & HOWELL	1"-2" special for B&H	2"-6"		
BERTHIOT		20mm-60mm	available in most special mounts	zoom lens
TAYLOR HOBSON	1"-1½"	2"-6"		
CENTURY		6"-15"		will mount to order
DALLMEYER	15mm-3"	15mm-6"		also available in B&H mounts
EASTMAN KODAK	15mm-50mm	25mm-152mm	for Eastman cameras	
ELGEET	½"-1½"	51mm-4"	for B&H cameras	
ELITAR	1"-3"	3"		
GOERZ		35mm-6"		
HUGO MEYER	1½"	3"		
KAJIRO	38mm			
KERN PAILLARD	25mm	25mm-150mm		
KILAR		90mm-400mm		can be specially mounted
NIKKOR	13mm-38mm			
SCHNEIDER	13mm-38mm	50mm-150mm		
STARR	1½"-3"			
WOLLENSAK	1"-1½"	2"-6"		
ZOOMAR	1½"	200mm 23mm-104mm		

siderably less depth of field than a normal lens. This means that focusing must be critical; rather than guess at short distances, use the tape measure. For medium and middle distances, the rangefinder is your protection against out-of-focus subjects.

The shallow depth of field of a telephoto can be one of its outstanding advantages if correctly used. Supposing, for example, you want a dramatic shot of a friend standing on a busy street corner. The background, we'll imagine, is filled with flashing signs, people, and moving traffic. If photographed with a normal lens, your subject would be recorded as a tiny, insignificant image surrounded by dozens of other moving images—most of them just as sharply in focus as your friend.

A telephoto lens would do several things towards solving this problem. First, it would eliminate much of the distracting background by cutting down the field of view. Second, it would produce an enlarged image of your subject in comparison with a normal lens used at the same distance. Third, by focusing critically on your friend and shooting at a large lens or diaphragm opening, you can throw the background images out of focus. If the prevailing light threatens to overexpose your film at a large aperture opening, you can easily obtain the proper exposure by using a neutral density or Polaroid filter to decrease the amount of light permitted to reach the film.

How a telephoto can expand time

A telephoto lens, by reaching across space, condenses distance. At the same time, it can actually "expand" filming time in photographing certain kinds of matter. Imagine, for example, a scene in which several horses are running towards the camera. If filmed with a normal lens, the horses would have to be fairly close in order to provide images large enough to be interesting on the screen. Being close, the horses would soon approach the camera so closely that their bodies would fill the field of view. The effect would be that of a brief running time.

Now let's see what happens when you film the approaching horses with a telephoto lens. Since a long focal length lens magnifies images, you can start filming the horses while they are still a long way off. Because of the distance, the horses will seem to grow larger slowly and considerable time will elapse before their images entirely fill the angle of view. This is something to keep in mind when you film objects which are either directly approaching or receding from the camera.

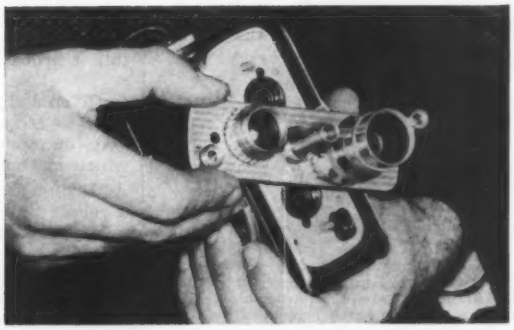
Now for just a word about tripods. While a medium focal length telephoto lens can be used in a hand-held camera with fair results, every jiggle of the camera will be magnified on the screen. With a long telephoto, *never* shoot without a firm camera support, and never let wind or vibrations move the camera while you are filming. A "jouncy" telephoto shot is simply optical homicide!—THE END

Editor's note: We are sorry to disappoint readers asking for "Tips" booklets long out of stock. As new booklets are announced (some of which may be reprints of old ones), please try to mail your request for a copy early.

Steady support for a telephoto used in following moving subjects can be obtained with gunstock accessories. Borden gunsight, *above*, is made for B&H-70 cameras.

Telephotos require *critical* focusing. Instead of guessing at medium distances, use a rangefinder. Some come with a shoe or clip that can be fitted to your camera.

Zoom lenses are costly, but provide variable focal lengths and instantaneous viewfinder changes. The Pan Cinor, *above*, provides focal lengths of 20 to 60mm.



If your camera has a turret, make sure the telephoto doesn't interfere with the other lens (lenses) on turret.

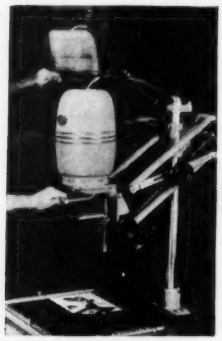
NEW PRODUCT ADVERTISEMENT

FREE, NEW 96 PAGE CAMERA, LENS AND EQUIP. CATALOGUE!!

Here's exciting news for Professionals, Amateurs and Photo fans the world over . . . THE BRAND NEW 55TH ANNUAL BURKE and JAMES CATALOGUE IS OFF THE PRESS TODAY!! It's Bigger and Better . . . over 25 new 2-color pages and crammed with thousands of newest "Photo-tools", CAMERAS (Press, Studio, Candid, Special Purpose, etc.), LENSES, PROJECTORS, Lighting Equipment, Developing Equip., Enlargers, etc. Although costing thousands of dollars to produce, this 55th annual issue is YOURS ABSOLUTELY FREE. Write Burke & James Inc., 321 S. Wabash, Chicago 4, Ill. U. S. A. GET YOURS TODAY!! Dept. M.P.

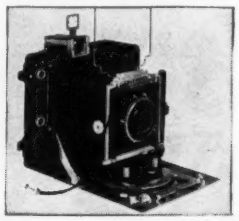
NEW SOLARMATIC ENLARGERS

B & J, Pioneer in the Enlarger Field, announces a new moderate priced enlarger that promises every photo fan, regardless of experience, excellent results from the first negative. Called SOLARMATIC, it features effortless fingertip operation, even illumination, perfect alignment and rigidity. Model #120 (shown) takes negs. from 35mm. to 2¼x3¼ inches and model 4x5 takes 4x5 inch negs. Features: Quick interchange of different focal length lenses; fast finger-tip focusing; counter balanced lamphouse; dustless negative carrier; 8 times magnification; non-actinic 20x27 inch baseboard; adjustable double condenser system (for the 120); diffusion system for the 4x5 which can be converted to condensers. 4x5 model has 24x32 inch non-actinic baseboard. The SOLARMATIC 120 less lens sells for $99.50. SOLARMATIC 4x5 less lens—$132.50. Both GUARANTEED. BURKE & JAMES, Inc. Dept. AA, 321 So. WABASH, CHICAGO 4, ILL.



B & J SPEED PRESS

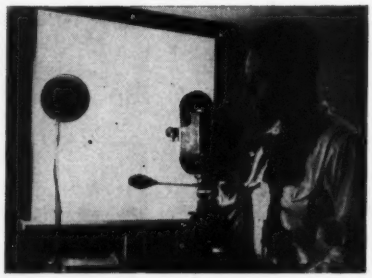
This unusually rugged, versatile Speed Press is the choice of Press Photographers. Takes Action, Portrait, Scenic, Flash . . . Black and White or Color. Features: Remarkable Flexibility, Rise, Fall and Tilt and Side Swing adjustments; 14 inch double extension bellows; 20° bed drop; 360° Revolving back (for 4x5" only); Telescopic View finder; Calibrated ground glass Focusing; Removable lensboard; All metal body, Lightweight. 120 Roll film adapter. Price—$84.50 less lens makes it the biggest value in the market. GUARANTEED.



The 2¼x3¼ Miniature has every 4x5 action packed feature (except revolving back). The same versatility, the same ruggedness, the same performance. Yet, small enough in size to fit in the palm of your hand. The lowest priced Quality 2¼x3¼ Speed Press Camera available —$69.50 less lens. GUARANTEED. BURKE & JAMES, Inc. Dept. AB, 321 So. WABASH, CHICAGO 4, ILL.

cine-kinks

Lighting a dark-walled room is often difficult with amateur equipment be-



cause the walls absorb a great deal of light. To improve lighting in such a room, it will help to provide a large reflective surface on which light can be bounced from a photoflood. A sheet on the wall, or even your movie screen, can be used as an effective reflector. —*Ty Cotta*

Questions from readers:

Q. I want to produce a sound movie but my experience with sound has been limited. Would you recommend that I rent equipment for producing optical sound on film?

A. Getting optical sound on film is an expensive, tricky business. You will probably be better off if you add magnetic sound to your edited film, and have a lab convert the magnetic sound-film to optical sound later. Even this will be expensive . . .

Q. What is the best and cheapest way of adding sound to 16mm film?

A. Magnetic sound is of high quality, and is comparatively inexpensive. You can add your own sound with a magnetic projector.

Q. Although I'm positive I have the proper equipment, my extreme close-ups (1 foot or so) are slightly out of focus. I measure accurately; can you suggest the cause?

A. *How* do you measure the distance? It should be from the subject to the plane of the film, not from the subject to the lens itself. Check your distances; this is probably the cause.

Q. Given a choice between mounting a filter in front of a lens in the usual way, or mounting it behind the lens, which method would you follow?

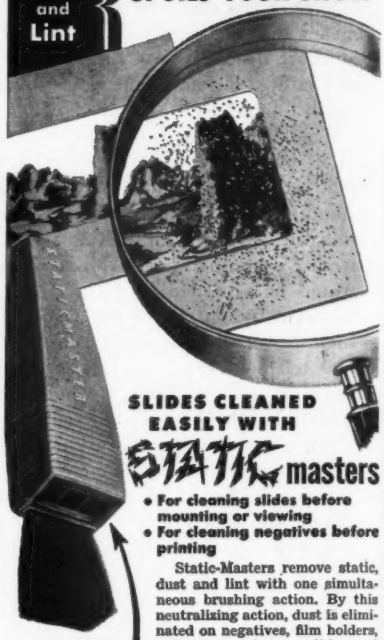
A. Behind the lens *provided* you use a regular filter slot for holding clear gelatine filters perpendicular and flat. Without a filter slot, you had best stick to conventional in-front-of-the-lens arrangements.

Q. How can I get a press card to get beyond police lines for movie-making?

A. Usually it isn't easy to get a press

(*Continued on page 102*)

Dust and Lint SPOILS YOUR SHOW



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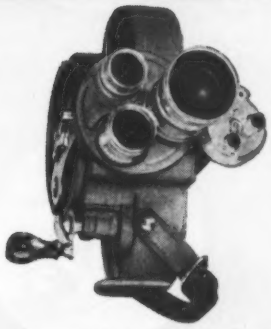

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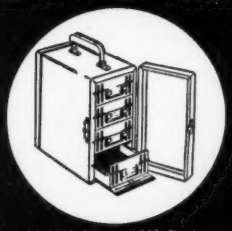

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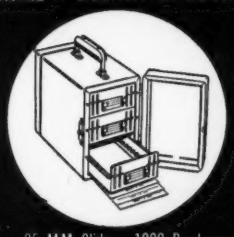

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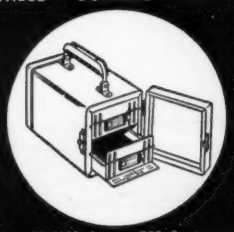

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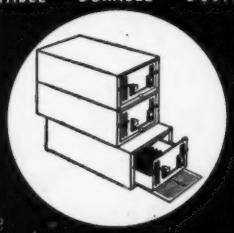

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CINE-KINKS

(Continued from page 100)

card unless you have a genuine status as a newsreel man. Occasionally a free-lancer can talk police officials into giving him one. Local conditions govern such matters.

Q. What do the initials ACL and A.S.C. stand for?

A. "ACL" stands for Amateur Cinema League, a membership organization with headquarters at 420 Lexington Ave., New York City. "A.S.C." are the initials of the American Society of Cinematographers, an organization for professional photographers. Any amateur can obtain membership in ACL and benefit by its various services by paying a membership fee upon joining. Membership in A.S.C. is by invitation only; one of its requirements is having a number of feature films (professional) to your credit.

Q. Do processing labs ever delete movie footage before they return it?

A. If they consider the subject matter obscene, yes. Otherwise not to our knowledge.

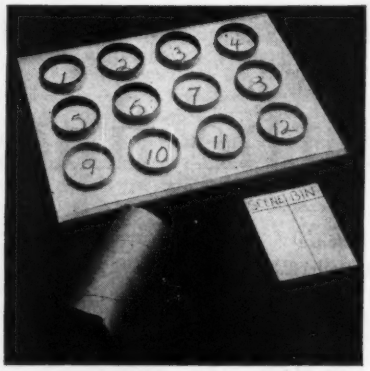
Q. I intend to buy an 8mm magnetic sound projector. Must I use any particular type of camera for exposing my film for this projector?

A. Any 8mm camera available on the American market will do for shooting your pictures.

Q. Is there a spring-driven 16mm camera that will expose 30 feet of film at 24 f.p.s. on each winding?

A. No such camera is available on the market. Some of the larger cameras can be driven by synchronous electric motors, however.

An editing board which will help keep cut scenes in their proper splicing se-



quence can be made from a large mailing tube cut into half-inch rings and mounted on a board. When coiled in a numbered ring bin, a scene is protected from dust and scratches. Use a hack saw (or coping saw) to cut the mailing tube; the rings then can be secured in place with ordinary household cement.—*Ty Cotta*

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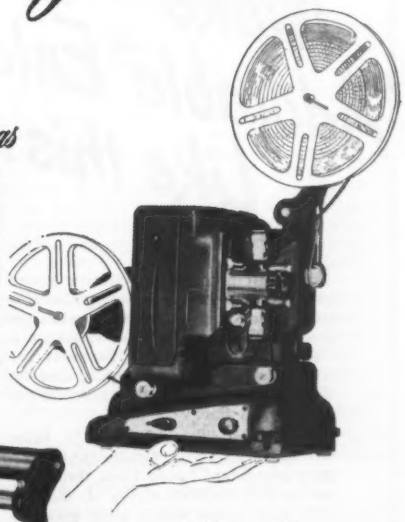

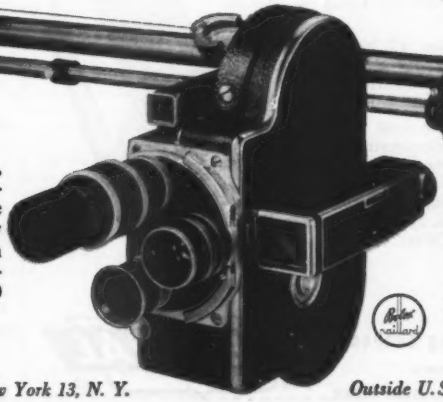

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NEW PHOTO BOOKS

(Continued from page 50)

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—SI ALEXANDER

Si Alexander holds a B.A. and M.A. in biology, is a member of the Biological Photographic Association and the American Nature Study Society and is presently engaged in photographic and photomicrographic projects in the Department of Comparative Anatomy at Brooklyn College. He has been a microscopist, naturalist and nature photographer for over 20 years.

16MM SOUND MOTION PICTURES—A MANUAL FOR THE PROFESSIONAL AND AMATEUR, by W. H. Offenhauser, Jr., 580 pages, illustrated with photos, diagrams, charts. Interscience Pub., Inc. Price $11.50 (Available only through Modern Photography Book Store).

This revised edition of the 1949 edition is without a doubt the most authoritative single reference guide of its kind on the market. With 20 years of actual working experience in the 16mm motion picture industry, Offenhauser knows his subject matter well. Equally important to his readers, he has a knack for anticipating their technical problems. Equally commendable is the painstaking way in which Offenhauser makes certain that a complex point will be fully explained. Very often he thoroughly describes or defines a piece of equipment or technique, then interprets its use or practical application, and finally illustrates it with a photo, diagram, or table.

From start to finish, this is a technical guidebook. It has virtually nothing to do with scenarios, lighting, or the problems of producing the original film. Instead, it deals with emulsion sensitivities, sound recording, editing and assembly, processing and release printing, duplication techniques, 16mm color methods, industrial applications of 16mm sound film, and other related subjects far too numerous to mention.

For the 8mm hobbyist, or the 16mm family-style home movie fan, the book has very little to offer. For the advanced 16mm hobbyist, and particularly for the semi-pro or pro moviemaker, it is a guide he will refer to constantly.—A.A.

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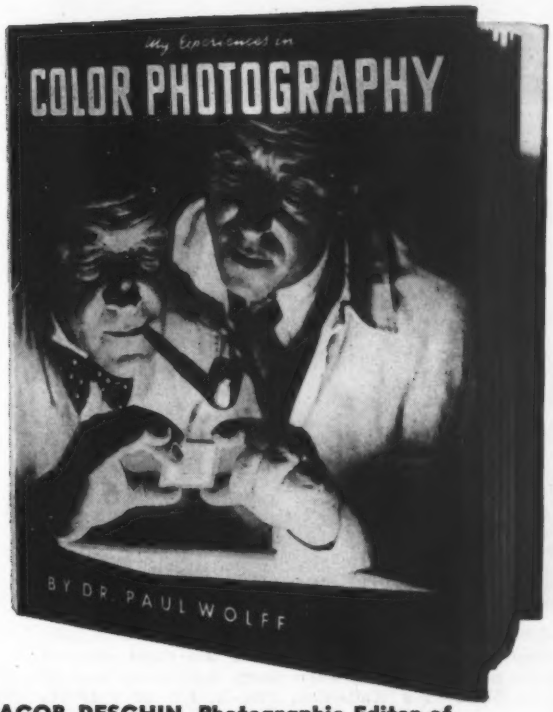

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JACOB DESCHIN, Photographic Editor of the NEW YORK TIMES, says:

"My Experiences in Color Photography," by Dr. Paul Wolff, who died last year in Germany, is, in a sense, the legacy of a master color photographer, technician and teacher to amateur color photographers everywhere. Illustrated with fifty-four full-page German color reproductions, which are, incidentally, examples of unusually fine color printing, the book contains the essence of what Dr. Wolff learned and practiced in many years of devotion to a medium that he was one of the first to embrace. The pictures ably supplement the practical text by serving as demonstrations of the color medium's flexibility as to subject range and technical possibilities.

Dr. Wolff discusses color photography in terms of the 35mm miniature camera, color photography's historical development and its relationship to painting. He treats authoritatively the subjects of exposure meters, composition and lighting, and the artistic and technical aspects of photographing in color such subjects as buildings, sculpture, paintings, industry and small objects, as well as other material. The lucid English translation is by Warner S. Victor.

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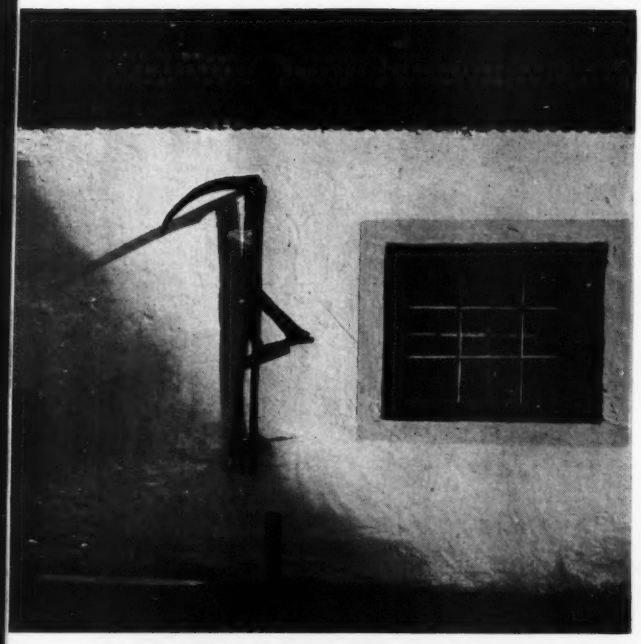

SECOND PRIZE $15, ***Summer Evening.*** **Observant Lt. John Livingstone, APO New York, noticed this rural scene in Austria, photographed it when sharp shadow was cast by scythe. He used a Rolleiflex, Plus-X, f/8 at 1/100th.**

How many times have you been told to carry your camera everywhere—indoors and out—in order not to miss picture opportunities? And how many such shots have been lost because of unflattering lighting? You know, of course, that under a strong midday sun your subject is likely to have black holes for eyes, which easily can be avoided. Similarly, indoors, a ceiling light may give the same results if it's the only source of illumination. But if you can combine it with light from a table or floor lamp that's near the subject's eye level, the ceiling fixture will highlight hair while the other light will fill in the shadows (*below, left*). If you're making candids, wait until the most pleasing light and shadows fall upon your subject's face before shooting.

"I Tried it Myself" is a monthly contest for black-and-white prints. They should be 4 x 5 or larger and carry your name and all technical data on the reverse side. Submit any number, but be sure to enclose *first class* postage if you want them returned. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, Modern Photography, 33 West 60th Street, New York 23, N. Y.

THIRD PRIZE $10. Top-lighted by a 100-watt ceiling bulb, and side-lighted by a 60-watter over the sink, this dishwashing scene was caught by Lew Tilley, Colorado Springs, Colo. He used a Leica IIIa, Plus-X, exposed 1/20th second at f/2.2.

THIRD PRIZE $10. Michael Roth, of New Haven, Conn., ▷ made ***At the Museum*** **by available gallery light. By using the two foreground figures as a frame, he was able to maintain the mood of the museum scene. Rollei, 1/10 at f/3.5.**

$25 FIRST PRIZE is awarded to Olga Von Ziegesar, of New York City, for her study in high key. Light came from a skylight and two No. 2 floods bounced off the walls. Rolleiflex, Plus-X. Exposure was ½ second with an aperture of f/11.

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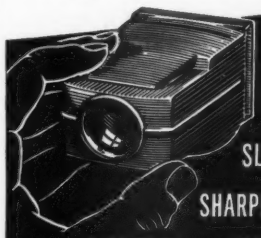

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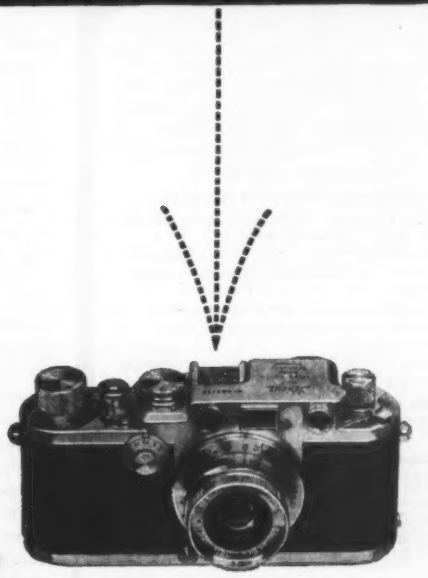

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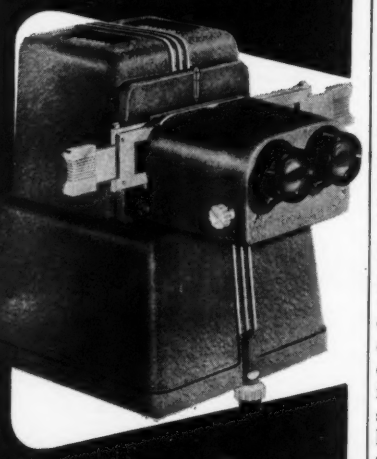

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6TH AVE. FACADE

(Continued from page 87)

The two most important factors in making such a panel are: (1) The camera must be perfectly straight and level for each exposure, and (2) each picture must cover only a narrow angle of view. This would seem to call for a special long focal length lens, and that is the best type to use. However, almost any camera can be utilized for such a panel, even if it has a lens of normal focal length. Simply take more pictures, moving the camera sideways a small distance each time. Then, use only the central portion of the negatives for the prints and you will be simulating the use of a long focal length lens. There may be more prints to be matched, but you will have avoided distortions.

Before I shot the actual pictures I had a rehearsal. This revealed some problems which had to be resolved before taking a single picture. I had to overlap each exposure to assure an adequate splice. Ideally, the splices would coincide with vertical lines on the buildings. But this wasn't always possible since pedestrians or their shadows might be arrested on the negatives in front of the ideal splicing place. Nor could there be any projecting signs or fire escapes there. Otherwise the different angle of view for each picture would cause the projection to be photographed from slightly different directions.

Street traffic was the worst headache of the actual photographing. When you know you are bound by a light limit in which to make the entire series, it seems as if traffic will never cease.

The panel shown on page 83 was made with overlapping print splices. Panels can also be mounted by bringing the prints exactly flush (butt joining), but this method requires even greater exactitude. The pictures should be squared with a right-angle rule on a drawing board, and cut with a razor blade. When mounted, the white lines at the joints can be darkened with pencil. Retouching should not be necessary.

A study of the history of photography will show few really novel concepts. I felt rather smug at having made this panel of Sixth Avenue, but was properly deflated when looking through Beaumont Newhall's *History of Photography*. It includes a photograph of the Cincinnati waterfront made by Fontayne and Porter in 1848—one of eight Daguerreotypes "framed end to end to form a panorama showing the riverfront." In the idea for my panel I had worked out something that had been discovered when photography was young.

Photographers, then as now, had a sense of history. The realization that things and places change creates desire to show them as we saw them.—THE END

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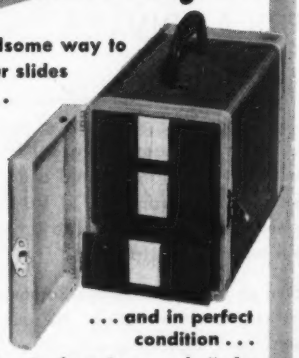

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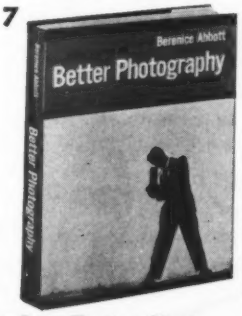

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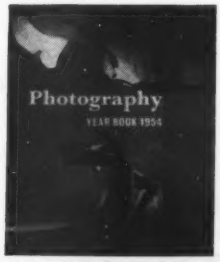

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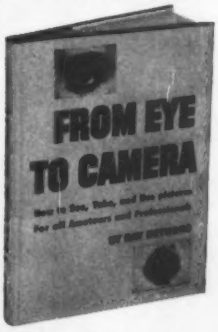

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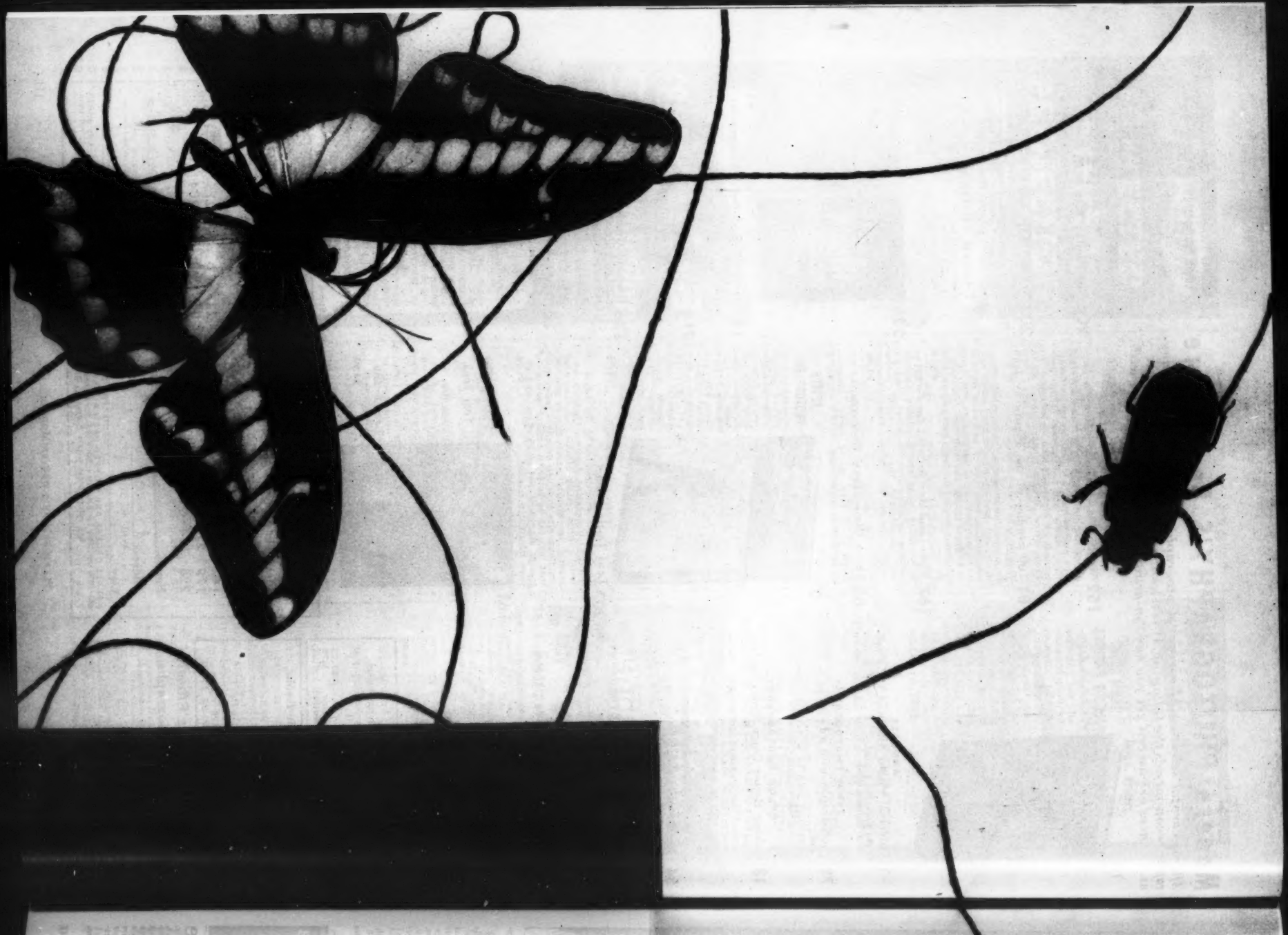

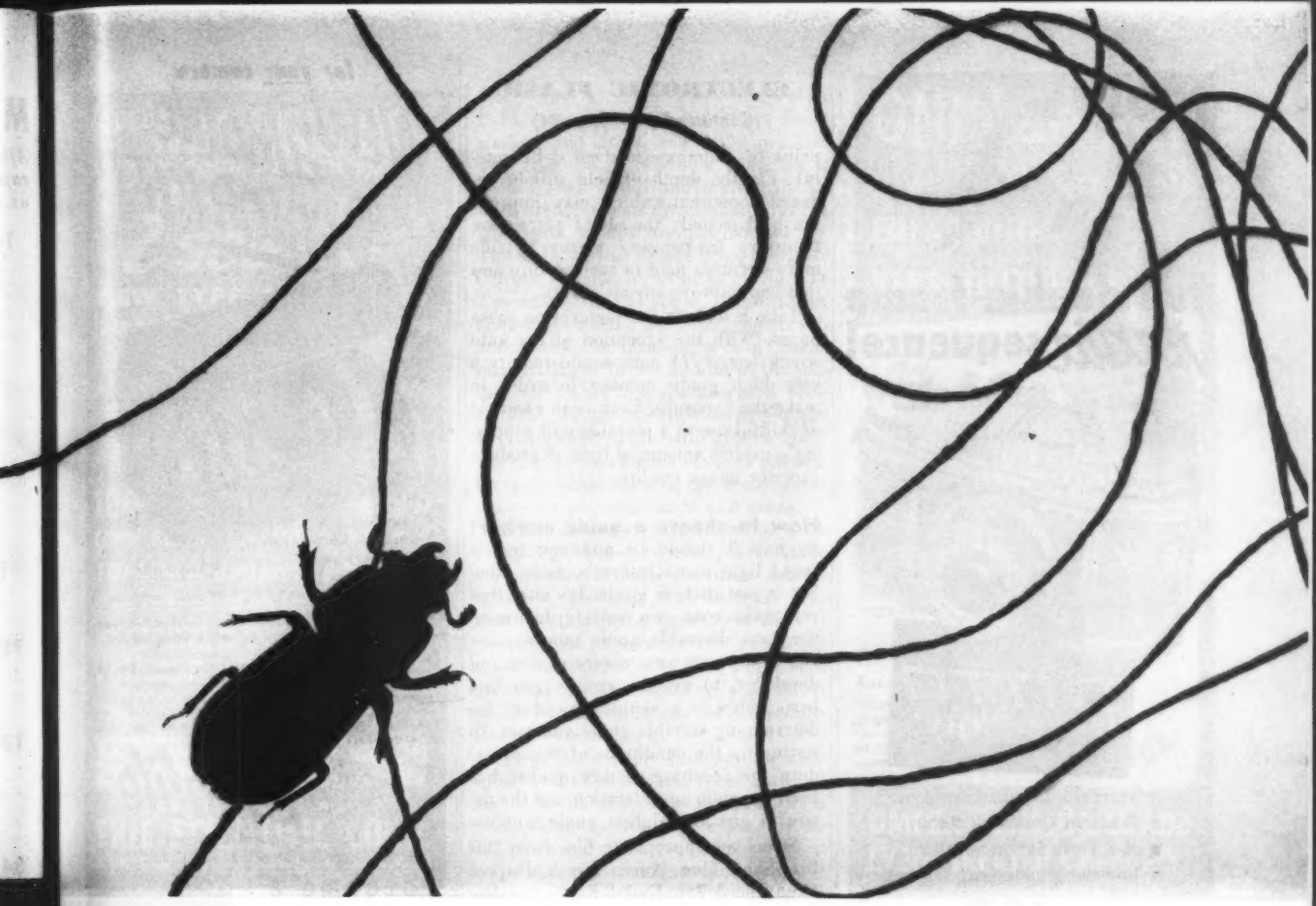

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Owen did this experiment with an eye to making decorative wall panels. Design-wise, he aimed to achieve photographically the simplicity of line we see in Japanese ink drawings.

Maybe you don't have a contact printer? Your glazier will provide a piece of opal glass which will work very well. Support it about ten inches above a table top, with a No. 1 flood lamp placed underneath (be sure it distributes the light evenly on the glass). See shells, bits of lace, kitchen utensils—any objects small enough to fit on the glass surface can be used. You may make a photograph that looks like a Freudian's delight, or a design you'll want to hang on a wall.—*Alice Crayon*

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ELECTRONIC FLASH

(Continued from page 74)

pains to underexpose them deliberately). Finally, depth of field will be reduced somewhat, which may improve the background; the slight extra care necessary in focusing means a trifle more attention paid to each picture and that can improve anyone's work.

Take a look at the pictures on these pages. With the exception of the auto wreck (*page 71*) none would require a very high guide number in order to make the exposure. Each is an example of skillful use of a portable unit supplying a modest amount of light to produce superior image quality.

How to choose a guide number: By now it should be apparent that a speed light manufacturer's guide number is just that—a guide. It's vital that *you* make your own tests to determine the most desirable guide numbers for *you* to use with *your* choice of film and developer, to get the results *you* like best. Below is a simple procedure for determining suitable guide numbers. In setting up the conditions of this procedure the resulting picture quality has been the main consideration, not the desire to give the highest guide number.

Select an appropriate film from this list: Sheet films, Ansco Isopan, Dupont High Speed Pan, Kodak Super Panchro Press Type B; roll films, Ansco Superpan Press, Kodak Plus-X; 35mm films, Ansco Supreme, Kodak Plus-X.

In a medium sized room with an average amount of clutter, set up the camera on a tripod or other support at 10 feet from a subject. This can be a member of the family, a friend, a dressmaker's dummy, or anything that will sit still for a few minutes. The electronic flash lamp should be on or very near to the camera with the reflector carefully aligned so it throws light directly at the subject.

The room should be dimly lighted—so you can see to work, but not enough light to add anything to the exposure. This is particularly important with focal plane shutters, which can be used with speed light only at the slower speeds when the curtains are wide open. Properly synchronized between-the-lens shutters can be used at almost any speed—1/100 sec. is usually fast enough to cut down the effect of existing light.

Take a series of exposures at the following apertures: f/4.5, 6.3; 8, 11, 16. Each represents a full stop difference. To identify each shot have your subject hold a white card or paper on which is clearly marked in heavy pencil the lens aperture being used.

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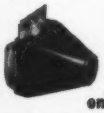

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35mm films 17 minutes in Normadol or D-76. After the films have been fixed, washed and dried, select the negative with the most desirable density. It should show detail and texture in the dark areas such as the clothing, yet the highlights should not be blocked up. The main subject should be of moderate density, suitable for printing on No. 2 or 3 contrast grade of paper. Confirm your choice by making an enlargement. Examine this for graininess and image quality. Right in the middle of the picture will be the lens aperture card. Multiply by 10 the aperture used for the best negative. This will give a good working guide number for your particular unit—film—developer combination, plus your personal tastes and needs.

If you do some special kind of work (weddings, babies, sports) make some additional tests under conditions similar to those generally encountered. You may find that better results are yours if you increase or decrease the developing times recommended here. These are given as a useful starting point from which you can work out the most satisfactory combination.

If you have a pet film or developer which you know and use successfully, it may also be adaptable to speed light work. Make some test exposures as described and check your results.

On the basis of the film-developer combinations recommended, useful guide numbers with small films should be about 80-110 for a 50 watt-sec. unit; 110-160 for a 100 watt-sec. unit; 160-220 for a 200 watt-sec. unit. The efficiency of the reflector, proximity and color of walls or ceiling, will affect the exposure.

When using larger sized films, which can be developed more vigorously without showing excessive graininess, you can use these same guide numbers with a slight alteration—close the lens one stop more.

Even if you don't do your own processing this test technique is still good. Just be sure you have a photofinisher who does careful work and stick to him. Then tailor your guide number to the results you get from his processing.

Speed lights and color film: Color film is much slower than black-and-white films in general use and in most cases is laboratory processed to close tolerances with extreme care (at least, we hope it is). As a result, useful guide numbers for color films are quite small. Because of the limited exposure latitude of color films (exposures must be much more accurate than for black-and-white) guide numbers must be adhered to carefully.

Guide numbers for color given by some speed light manufacturers can

(*Continued on page 116*)

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ELECTRONIC FLASH

(*Continued from page 115*)

only be described as extremely optimistic, particularly when you compare them with those recommended by the film manufacturers. Kodak recommended guide numbers are quite conservative; for example, with a 100 watt-sec. unit, 18 for Kodachrome, Daylight Type, and 20 for Ektachrome, Daylight Type. However, these guide numbers are based on the use of the Kodatron electronic flash with deep bowl satin finish studio type reflectors. Reflectors on most portable speed lights are likely to give a somewhat more concentrated beam, with a correspondingly higher guide number. Actually, quite satisfactory results can be had with a guide number of 25-35 (with a 100 watt-sec. unit), in average surroundings with light background. Ansco recommends a guide number of 24 with a 100 watt-sec. unit. These numbers should be used as a basis for a test (similar to that for black-and-white) to find your own guide number.

Although such small guide numbers would seem to rule out color except with big units, that's not so. Here's where the wide aperture lenses for 35mm cameras really shine. With an f/2 or f/2.8 lens you can do quite a lot with color and a 100 watt-sec. unit.

Color films lose contrast when exposed to electronic flash in the same way that black-and-white films do, and for the same reason—reciprocity failure. This can be overcome to some degree by using a more contrasty type of lighting than would be desirable with color film exposed to daylight or photofloods. With Ansco Color and Ektachrome it is possible to alter the processing (first developer time is increased up to 100 percent) to get greater contrast and more effective film speed. This is likely to throw the color balance 'way off and is not a procedure recommended for ordinary use. However, if you should be faced with the need for the extra speed and contrast, this emergency technique is available. You will have to be quite certain that your processing lab knows what's what, or you may wind up with nothing at all. It is not possible to have other than standard processing for Kodachrome film.

Filters for color film: Despite the bewildering array of speed lights on the market, they all emit light that is substantially of the same color temperature. The light is slightly bluer than daylight and therefore a bit higher in color temperature. In addition, the three emulsion layers that make up color film do not react exactly

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the same way to the short duration of electronic flash as they do to daylight. Therefore, the color balance may be thrown off slightly, but this can be corrected with proper filters if you don't like the results.

For Ansco Color, Daylight Type, a UV-16 filter is recommended by Ansco. Eastman Kodak Co. recommends the Wratten 81EF for use with Kodachrome, Daylight Type. One of several filters may be recommended for Ektachrome, Daylight Type, depending upon the characteristics of the particular emulsion. The recommendation is included with the package or roll of Ektachrome.

Due to the fact that filter recommendations are changed every so often, here's one hard and fast rule. Look at the instruction slip accompanying each roll of color film. It tells which filter is recommended for use with it. You may find that you like the results better with a different filter than that recommended, but that is entirely a matter of your taste, based on your own experiments. (*Ed. note: In the May issue of* MODERN *the annual Filter Guide will give the latest recommendations of film and filter manufacturers. There have been important changes during the past year.*)

Maintenance: The electrolytic capacitors used in portable units of recent manufacture are of high quality but require occasional attention to maintain the dielectric film. Frequent use of the unit will maintain the film without further care. If, however, it is stored for some time the unit should be turned on once a month and kept on for about five minutes, after the ready light goes on. If the unit has an AC supply this should be used in preference to the battery as a matter of economy.

If dry batteries are to be stored for any extended time they should be kept in a cool place. In fact, if refrigerated, even the shelf life can be greatly extended. If this is done the batteries should be removed from the refrigerator a day in advance of the time they are needed. This will allow the batteries to come to room temperature.

Storage batteries need more frequent attention. They must be kept fully charged. This is necessary as storage batteries left standing in uncharged condition suffer a permanent loss of capacity. In addition, as in the case of auto batteries, the level of the electrolyte must be maintained by the addition of distilled water. If any of the solution is spilled it should be neutralized by washing with a bicarbonate of soda (baking soda will do) solution. A light film of Vaseline over the terminals will retard corrosion of the wires. A little prevention saves much trouble.—THE END

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modern STEREO

by L. B. DUNNIGAN

Think you take good stereo? Why not try your hand at winning a competition award or two.

Modern stereo has many advantages over that of years past, not the least of which is the opportunity for today's stereographer to compare his work with that of others throughout the world. There are international exhibitions, contests, traveling folios and circuits, all of which furnish better understanding of 3-D technique and composition.

International stereo exhibitions are conducted in 10 cities at present and each year the number increases. You enter four slides at a cost usually of only a dollar. A panel of qualified judges selects the winning slides for public showing and you are notified which of your entries have been accepted. You'll never get a bigger thrill than the one that comes with notification of your first acceptance. Slides are carefully handled and returned to you soon after the showing. Exhibitions now are conducted in the host city to the annual Photographic Society of America convention.

The PSA Contests

The PSA conducts regular contests for its Stereo Division members and awards medals and ribbons. PSA Stereo Division also sponsors traveling circuits in which members enter different slides each round, all members comment on the qualities of each slide and offer suggestions in technique, and ribbons are awarded on a basis of popular vote for each round. One of the most important parts of these circuits are the sets of 45 slides and complete commentary with each first round, illustrating basic points of stereo to be sought after or guarded against. These instruction sets, which have been sent to every state and many foreign countries, provide the only such material, fully illustrated, to be found anywhere. Readers may receive further information on this activity by sending a card to this writer, care of MODERN. The only requirement for participation is PSA Stereo Division membership, which itself should be a must for every stereo worker.

How to send slides

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board between the slides to insure safe delivery, as the slides usually must be glass mounted.

On selecting entries, three main points should be kept in mind: (a) pictures for public showing must have wide appeal; (b) slides will be projected and some that are excellent in the hand viewer may not be so effective on the screen; (c) exhibition judges are people and have a variety of tastes.

What has appeal?

What has wide appeal? Forget that the picture in question is your brain child, your pride and joy, and consider it as you would if it were a stranger's. Without knowing what the photographer had in mind when he snapped it, or what the conditions were, or the surroundings or people in it or the general beauty of the spot where it was taken, would it hold your attention? Put yourself in the place of one of the judges. You've already viewed several hundred pictures, all with some merit and covering every conceivable subject. Would this particular slide make you sit up and take new interest? To arrest a judge's attention the slide must have impact, it must make that judge want a second look. Impact is the result of care and imagination in making the picture. Don't expect a shot of a beautifully autumn-colored tree to steal attention from slides that tell a more interesting story, present an unusual composition or situation, or show imagination in technique.

Impact is not enough

Impact alone is not enough, but it is the first test. When the judge's attention has been arrested, the slide will then advance or fall according to its color harmony, composition, stereo quality and appeal of subject matter.

Camera position may play a most important part in stereo technique. Violent perspective that is acceptable in the hand viewer often appears as distortion on the screen, because the tilt of the head in viewing may control the feeling of proper perspective. In a shot made directly overhead the subject matter will appear to be falling away when viewed by hand in the ordinary manner, but if the observer tilts his head backward while viewing, the subject matter will straighten up.

Watch your angles

He has, in tilting back his head, duplicated the conditions of observing the original scene, and everything "looks right." He can't do this in viewing projected slides where the angle—that of looking forward and slightly upward at the screen—remains rigid in projection. For the most realistic feeling here, the pictures should have been taken from this angle of normal vision. This does not mean unusual camera angles are not acceptable for projection, but care must be exercised in selection. If you have seen your slides projected, you will know how

(*Continued on page 120*)

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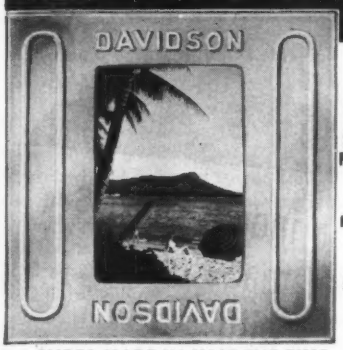

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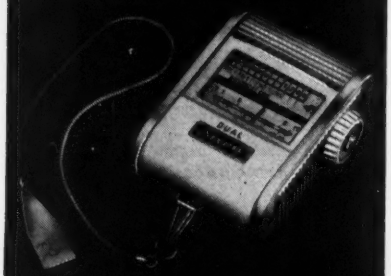

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MODERN STEREO

(*Continued from page 119*)

well they do in this medium; if you haven't, you must take your chances with slides shot from unusual camera angles.

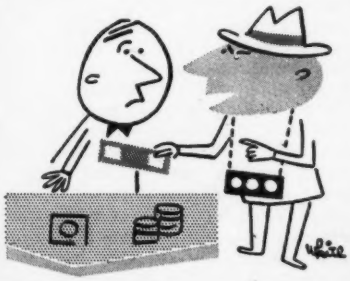
Light loss

Another shortcoming of stereo projection is light loss. This should be considered when selecting slides for exhibitions, where judging is by projection. Pictures in low key or with large areas in deep hues may be handicapped. In stereo photography it is a good plan to take one shot for color saturation to use in the hand viewer, another at a slightly longer exposure for projection. When choosing between such slides for exhibition entry, generally the one in higher key will project better and show more detail. Don't, however, expect an overexposed slide to do any better in projection than in the hand viewer. No system of viewing will replace detail that is not there.

Every slide a problem

Every slide presents its own problem for your decision, and no column or book can tell you just what will gain an acceptance. That you must learn by experience, but an experience that will provide more fun than anything else you can do in stereo. Even different judges for each exhibition will make a difference in acceptances, so you'll never be bored by knowing a stereogram's worth from slide-rule evaluation. This writer recently mailed four slides to a Midwest exhibition, then realized one of these four had been rejected in the same exhibition last year. But you know what? They accepted it this time! No, that's not so confusing as it may seem. It only means the slide is a good one and worth trying, but that it's not a once-in-a-lifetime job that will become monotonous in its acceptances. That a slide is accepted once, twice or three times, doesn't mean it will always get by. That someone turns it down doesn't mean it's a dodo, either. Judges are human. They have their ideas, you have yours; why not see how each stacks up against the other?—THE END

Mr. Dunnigan, this month's columnist, is stereo editor of the Photographic Society of America Journal.



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HOWARD ZIEFF

(*Continued from page 60*)

be anything from a washing machine to a motorcycle—has to be taken care of well in advance of shooting.

By the time the model and the client's man arrive, Zieff has already planned much of the final shooting. Lights have been set up as well as props, and backdrops. The camera has been moved and everything has been checked, double-checked and is ready to go. Zieff works swiftly and surely, but nothing is final, even when the model is already in front of the camera.

Using the Rolleiflex he shoots at least eight rolls for every assignment. Each shot may be from a slightly different angle with a slightly altered expression on the model's face. Props and people are often numerous. The production can be quite involved. To make the complex spy take-off on *page 56*, for example, Zieff spent weeks searching for the right props and models. He even postponed the shooting date until he got just what he wanted in faces and effects. Finally he brought five models into his studio, one professional and the others friends and people he found on the street. Besides, he had four friends present to blow smoke into the picture area in order to create the proper atmosphere. The final product appeared in a newspaper ad with a blow up of the message which the girl is passing to the seated man: "Inform headquarters: the Americans have the secret of continental chocolate." The client was Barton's, a New York candy maker. The ad: one of a series Zieff did for the account, which received high acclaim.

In the course of a single sitting Zieff may use dozens of different lighting arrangements including combinations of diffused ceiling lights, floods, and spots with diffusers, or reflected off the background paper. On occasion Zieff uses electronic flash lighting when he feels nothing else will do. That means dance photographs, as the one of Mary Ellen Terry (*shown on page 61*), and when working with children. At those times he either uses his own Strobo Research electronic unit or rents whatever equipment the situation demands. But except for these special cases, he sticks to floods for everything. "I want to know exactly how the subject will be lighted during every stage of the shot, even if it means using relatively slower shutter speeds." As a matter of fact, Zieff's speeds range from around 1/5 to no more than 1/25 for the vast majority of his photographs. That, in turn, means more careful direction of models and effects. But he is willing to put up with that for the sake of much greater control of the total picture.

(*Continued on page 122*)

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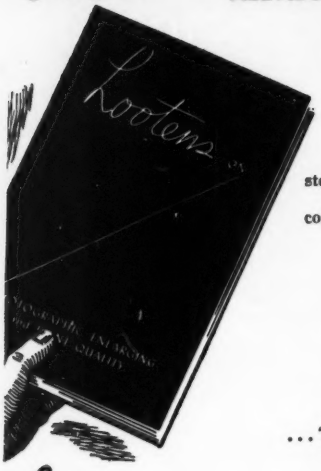

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HOWARD ZIEFF

(*Continued from page 121*)

Working fast with a great deal of variation from exposure to exposure, Zieff says, there is no build-up to the "big shot." This keeps tension down, and it also produces a more uniform overall quality from shot to shot.

Being the photographer is, of course, only part of Zieff's job. And in order to achieve his light touch, he has to be a skillful manipulator of people, a director and a politician all-in-one. "I try for an honest reaction first, but if the model is not a natural actress, then it becomes a problem of directing her features instead of her mind." That can require a lot of smooth and explicit talking.

But that's not all. Often the client is firm about what he wants in the final print. In that case, Zieff will shoot enough to cover the client's concept of a picture, and then he may go on shooting to get what he himself thinks is the right one, if he doesn't happen to agree with the client. Often, he says, he is able to convince the client to change his views.

PHOTO BY BARNEY MELSKY

Off the ground and at work. Zieff photographs dancer Mary Ellen Terry.

On other jobs he may have to deal with the client's art director and the agency account director at the same time. They may not agree with each other nor with him about what the picture should say. Then it becomes a question of keeping the peace and shooting a picture that will sell, all at the same time.

When Zieff presents the results to the client they are in the form of contact prints plus three or four blow-ups that he thinks may fill the bill. A lot of art directors used to object to viewing 2¼ x 2¼ contacts, he says, "but now that they realize the versatility of the Rollei, they have come to accept it." Most of his work is done on Super-XX film. The Rollei negatives are developed in Microdol; Nikon rolls in Promicrol, and 4 x 5 film in D-76. Occasionally when he needs speed plus fine grain Zieff uses Plus-X film and develops it in Promicrol. The enlargements are generally 11 x 14, but

sometimes 16 x 20, and always on DuPont Varigam, unless a client stipulates another paper. These prints are made with an Omega enlarger and developed in Dektol. Zieff is a careful technician and a good printer, but it's obvious that he has no special darkroom secrets. That all has to be right, but it's not where the big difference is between his work and somebody else's.

As proof of this difference, there's his rapid rise to success in the field. He winces at the word "meteoric," but it may be the best way to describe it.

Raised in Los Angeles, Zieff studied art while still attending high school and later in art school. In 1946 he went into the Navy. For a while he was a cartoonist for a Navy publication. Until that time, he had never considered photography as a career. But the Navy sent him to photography school and then off to Guam to cover the Japanese war crime trials. He was also cameraman in making naval training motion pictures.

When he got out of service in 1947, he went back to art school—at the Art Center School in Los Angeles. At first he wasn't sure whether to study art or the school's photography course. He finally picked the latter, because "it seemed to offer the most appropriate medium for what I wanted to do."

But he quit the course after a couple of years "when it started repeating what I already knew." The next thing was to go out and get a job. He found one that lasted about a year as staff photographer for TV station KLAC doing advertising and publicity stills. Then he felt it was time for him to come East and take a fling at New York City.

He arrived in December of 1950 and got a job as assistant to a professional photographer. Two weeks later he was cut from the staff in an economy wave. Next came another position as an illustrative photographer's helper. After a month, he was also doing shooting. There he learned styling, props, casting, and how to work with big accounts. After a year of that, Zieff decided to try going out on his own. He and a friend from the Coast equipped a studio, in a loft in Manhattan, and he went out to drum up business.

It came faster than he dreamed. In the first couple of months on his own, he probably made more money than he had in the entire previous year. Today, a mere boy of 26, Zieff is happily doing exactly the kind of thing he always hoped to do. About the nearest thing he has to a secret ambition is a desire someday to make motion pictures. This stems partly from his Navy experiences and partly from some of the big still production numbers he has shot. But maybe, too, he didn't leave all of California behind him.—THE END

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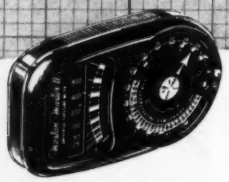

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What's Ahead?

by LLOYD E. VARDEN

How to keep up to date with latest scientific developments in photography

On a number of occasions readers have inquired how I go about keeping up with the progress made in the development of new materials and processes of photography. There seems to be sufficient interest in this subject to justify a review of it, even though it will necessitate a departure from the usual type of discussion in this column.

Periodicals on photography and allied subjects

The number of periodicals throughout the world devoted entirely to photography runs well over a hundred. If you add to this the hundreds of journals and annual progress reports in chemistry, physics, optics, etc., that frequently contain significant papers on photographic topics, it soon becomes apparent that it is next to impossible to keep constantly abreast of all developments in the science and applications of photography. I receive over eighty periodicals each month, and I know from long experience that it is a very time-consuming chore to thumb through such a mass of material just to select the subjects one may want to read about. Only a small part of the total number of papers can be studied carefully, unless one is in a position to devote his full time to the pursuit. Furthermore, to get an overall picture of the main developments in photography, direct examination of all the original periodicals—remembering that there are far in excess of eighty—is not the best approach.

Photographic abstracts

Fortunately, the various fields of photography are well covered by abstract publications. There is a delay, naturally, between the time a subject is originally presented and the appearance of an abstract of it. However, real progress is not made so rapidly that a few months delay will count very much. Moreover, the main purpose in reviewing the literature broadly is to obtain a general insight into the trends that might be occurring. It is beyond hope that one can absorb everything published in detail, and if this effort were made it is likely that one's knowledge of his fields of specialty would suffer.

In the United States there are two monthly abstract publications, namely, *Ansco Abstracts* and the *Monthly Abstract Bulletin* of the Kodak Research Laboratories. These can be subscribed to through the Research Librarians of these respective companies. Another strictly photographic abstract publication that is written in English is the quarterly published by the Scientific and Technical Group of the Royal Photographic Society of Great Britain entitled *Photographic Abstracts*. This can also be subscribed to by interested individuals through the Secretary of the Royal Photographic Society, 16 Prince's Gate, London, SW 7, England.

All three of the above abstract publications cover the theory and applications of photography, new light sensitive materials, new techniques of processing, photographic equipment, motion picture photography, color photography, review of patents, etc.

Still another abstract publication devoted entirely to photography is one published in French entitled *Science et Industries Photographiques*. This is edited by the famous photographic writer, Mr. L. P. Clerc, who personally prepares most of the abstracts. Although most readers will not be able to take advantage of this publication because of the language barrier, I have included it in this review because Mr. Clerc has an unusual faculty for picking up various odds and ends in the world of photography that are not always mentioned in other periodicals. His journal also carries quite a few abstracts of papers published in foreign languages, such as Russian, which are sometimes missed by the English language abstract journals.

For a thorough coverage of patents issued in photography, it is necessary to go through the weekly "abstract publication" of the U. S. Patent Office entitled *Official Gazette*. The gazette includes illustrations and brief descriptions of all patents issued each week in the United States. Unfortunately, the subscription price is rather high for individuals ($30 a year) but most large libraries are regular subscribers. The patents listed in the *Official Gazette* can be purchased in their complete form for 25c each.

Obtaining copies of papers

When one finds an abstract of an article on a subject about which he wants the full details, it is obviously necessary to obtain a copy of the original paper. There are several ways to go about this. For example, one can write to the publication and purchase the particular issue of the journal containing the paper in question. In some

instances the author of the paper is willing to send a copy of a reprint of his paper. In requesting reprints, however, it is better to write a letter than to send a mere postal card. If these two methods fail, it is nearly always possible to obtain a photocopy of the original paper from the Library of the U. S. Department of Agriculture, Washington 25, D.C. There are other sources, also, but I mention this source in particular because the price is extremely low. For example, a photocopy of an article of ten pages or less can be obtained for $1. Coupons can be purchased in advance from the Department of Agriculture for carrying out transactions if one finds it necessary to order photocopies very frequently.

Literature searching, an endless but necessary task

If you are seeking an easy way to keep fully informed of photographic progress, you might as well not begin. Literature searching is practically endless, and requires many hours of consistent plugging away. But if you want to at least get a good general picture of what is happening, I strongly recommend the reading of the abstract journals.—THE END

WHAT'S WRONG?

Backgrounds have been the downfall of many a picture—including this one. Too many things fight for your attention: the buildings, the man walking into the picture, the other man at the newsstand—to say nothing of the central figure. Nor does the policeman

stand out from the background, because there isn't enough tonal separation between the two.

If the photographer had shot from a different angle, when no other people were in the scene, he might have solved his background troubles. And the print itself could have been improved in enlarging if he had cropped the letters SU, at right, to focus more attention on the main action taking place.

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READY-MADE BINDERS

(Continued from page 79)

Editor's note: Few of the binders discussed offer much protection against atmospheric moisture. However, all of them, with the exception of the cardboard frame type, allow moisture which may have entered during mounting to evaporate when the slide is exposed to the warmth of the projector. The cardboard types, properly sealed, offer good protection when used under average conditions. When the air is unusually humid, the glue in these may absorb some moisture. This in turn may reach the transparency. All prices given below are approximate.

PLASTIC FRAME BINDERS

Lindia. Karl Heitz Inc., 150 W. 54 St., New York 19, N. Y., 20 for $2.40, 100 for $10.95. See page 76 for description.

Realist 2 x 2 Permamounts. Realist Inc., 315 W. Court St., Milwaukee 12, Wis. 20 for $1.65, 100 for $7.45, 500 for $33. Consist of plastic frame, glasses and adhesive mask.

METAL SNAP TOGETHER BINDERS

Permaloc. GoldE Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. Aluminum and plastic. Available in yellow, green, red, brown, blue and black. Title labels supplied. 20 for $2.10, 100 (5 assorted colors) $9.75.

Brumberger. Brumberger Sales Corp., 34 Thirty-fourth St., Brooklyn 32, N. Y. 35mm, 20 for $1.79, 120 for $8.95. Bantam 828, 20 for $1.79, 120 for $8.95. Steel construction. Titling panel takes ink. Adaptable for Robot transparencies. See page 78 for description.

GoldE Snap-It. GoldE Mfg. Co., 4888 N. Clark St., Chicago 40, Ill. 35mm, 20 for $1.85, 100 for $8.25, 500 for $40, 1000 for $77.50. Bantam 828, 20 for $1.85, 100 for $8.25. Aluminum construction. Self-adhesive title strips provided.

T.D.C. Prestomount. Three Dimension Co., 3512 N. Kostner Ave., Chicago 41, Ill. 35mm, 20 for $1.85, 100 for $8.25, 1000 for $77.50. Aluminum construction. Self-adhesive labels supplied for titling.

Kwik-Klik Binders. Mansfield Industries Inc., 1227 Loyola Ave., Chicago 26, Ill. 20 for $1.85, 100 for $8.25, 500 for $40, 1000 for $77.50.

METAL SLIDE TOGETHER BINDERS

Cenei. Hans Unfried, 3104 Main St., Buffalo 14, N. Y. 35mm, 25 for $3.25, Robot size (1x1 in.) 25 for $3.25.

Davidson. Davidson Manufacturing Co., 2223 Ramona Blvd., West Covina, Calif. 35 mm, 20 for $1.55, 50 for $3.65. Title strips supplied. See page 78 for description.

Esco Magicmounts. Erie Scientific Corp., 693 Seneca St., Buffalo 10, N. Y. 35mm, 18 for $1.75, 100 for $7.50. Fibre cushion around glass absorbs shocks.

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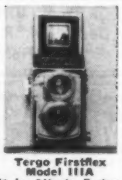

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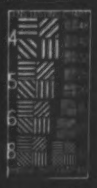
by A. L. M. Sowerby



No matter how good a lens is, there is an ultimate limit to the fineness of detail it will reproduce. The defining power of a lens can be measured by determining how close to one another the images of two separate lines can fall without merging. The best test of a lens is a series of lines printed in black on white paper, with the separation between the lines equal to the width of the lines themselves. These Lens-Testing Charts are designed on this principle by the Editor of the famous British weekly magazine, Amateur Photographer. They are suitable for all lenses. Set includes 15 charts and 25-page instruction booklet.

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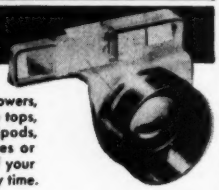

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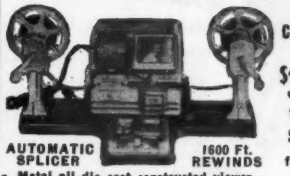

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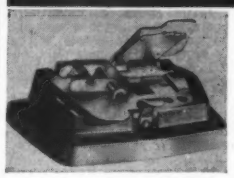

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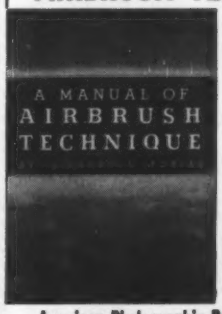

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